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RAMIE AUSTEN.

THE CAMPBELL ESTATE.

Mistakes in the daily newspapers have caused misunderstanding as to the receivership of the Bartley Campbell estate.

The facts are as follows: Ten years ago the Campbell estate was in bad hands, and the widow and children were receiving nothing from it. The estate was encumbered with debts, and was suffering from mismanagement.

The late R. M. Hooley, who had been a warm friend of the dead playwright, called on A. H. Palmer and asked him if he would accept the receivership if Harvier, the then trustee, were removed. Mr. Hooley urged Mr. Palmer to undertake the task of straightening out the tangle on the score of kindness to Mrs. Campbell, who was in destitute circumstances. Solely for the sake of assisting the widow, Mr. Palmer consented. Thereafter an order of the court was obtained appointing him receiver.

For ten years Mr. Palmer has managed the estate without a penny of compensation. A number of the judgment creditors were satisfied, and Mrs. Campbell was paid a sufficient sum annually to provide for her wants and those of her children.

Not long ago Mrs. Campbell bought up some outstanding judgments against the estate, and it was to secure the payment of these that application was recently made to the courts. The proceeding was wholly friendly, the law requiring that an order of the court must be obtained before a judgment can be paid by the receiver. The newspapers distorted this formality so as to make it appear that Mr. Palmer was dilatory in settling Mrs. Campbell's claim; whereas, he could have been guilty of an illegal act had he paid Mrs. Campbell's purchased claims without the court's permission.

In respect to the controversy over The White Slave, whereby the contract obtained by Harry Kennedy from the receiver has been abrogated, Mr. Palmer simply says that Mr. Kennedy was the only manager who ever applied to him for the play; that he paid a fair royalty; that the piece from long association was more valuable in his hands than in any other, and that throughout all his dealings Mr. Kennedy had shown a special interest in Mrs. Campbell's welfare.

The Campbell estate was in such a muddled condition when Mr. Palmer became the receiver that its administration offered many difficulties, disengagements and vexations. Mr. Palmer for two years gave his time and his judgment to the master without fee or compensation of any kind, and it is due to his conscientious and faithful performance of his duties in Mrs. Campbell's behalf that something has been saved from the wreck for the heirs.

MR. SPENCER'S OPERA.
Willard Spencer was in town last week on business connected with the future of his continental opera, Princess Rose. The ninth performance was celebrated last Tuesday night, and the receipts were the largest in the history of the Chestnut Street Opera House, \$1,112. The run ended on Saturday night.

Mr. Spencer was in treaty with John Stetson for a long time concerning Princess Rose next season, but he could not get writing terms, "as he respects it, from Mr. Stetson, and so the negotiations fell through."

In consequence of this Mr. Stetson engaged with Mrs. and Miss Sothern for an engagement at their Broad Street Theatre, beginning October 1. It will extend over four weeks in one case, and if The Princess can be shifted to a later date it may last much longer.

Mr. Spencer arranged with Dennis May last Thursday to give up his present leasehold for a year. He will continue with Princess Rose next season.

WHAT TO FEED IN WINTER.
Alfred Thomas recruited a company called the American Opera company in Boston, recruited them a week in G. A. R. Hall in that city, and then opened in Worcester, Mass., last week. An engagement had been made with the Worcester Theatre for a series of four weeks. The Bohemian Girl was given in poor business on Sunday, Tuesday and Wednesday, and on Thursday night The Pirates of Penzance was put on after being deferred. In the middle of the last act the company struck and the curtain was rung down. Mrs. Chester, the prima donna, made a speech to the audience, apologizing for the shortcomings of the management and declining responsibility. The members of the company, which included Spina Hall, Maria Lohman, Victor De Lancy, Frank D. Wilson, W. H. Hale, twenty chorus singers and four dancers, were left without resources.

PRINCESS ROSE.

"We have been expecting for a long time to hear of Princess being pirates," said Arthur C. Astor yesterday to a Boston reporter. "I don't yet know the name of the company, but several of Mr. Royle's friends have written him regarding it. Not only have these pirates stolen the title, but they have even advertised Mr. and Mrs. Royle in the cast. And I hear the so-called Mrs. Royle executes a skirt dance while the so-called Mr. Royle sings. I have thirty-five weeks booked for next season, commencing Aug. 9. If I find that any theatre at which I am booked has played this piratical company I shall immediately cancel that engagement and advertise the legal manager."

GOING TO AUSTRALIA.

Cyril Tyler, the boy soprano, whose work in London has been as successful as it was in this country, will sail for Australia on July 14 for a series of forty concerts, for which it is said he has been guaranteed £2,000, deposited in bank at Sydney, and one-third of the net receipts.

DR. CRABTREE'S MOSSWOOD.

The authors who have not the means to produce their plays are as numerous as the leaves of the forest; but those who have the pecuniary ability and the confidence to do so are rare, and their works should possess merit of a high order to warrant the expense.

Addison Dore Crabtree, of Boston, must be classed among the latter as his announcement indicates. He has written a play that many competent critics have passed favorably upon. The author is not an amateur by any means, but is extensively known as the writer of a great number of successful songs, literary worker of merit and wide celebrity, as well as a contributor to the *Youth's Companion*.

Having determined upon its production and proper presentation, he secured the services of Frank Carlos Griffith as manager of the enterprise. This in itself should endorse the attraction, as Mr. Griffith is a careful investigator, and has been given *carte blanche* in his preparations. He purposed to stage the play, which is called Mosswood; or, The Chime Bells of Moultrie, in a thoroughly adequate manner, with an excellent company, new special scenes, artistic printing, and all the requirements of a first-class production.

Mr. Griffith possesses the confidence of managers to a very marked degree, and he informs us of his determination to make Mosswood a great success.

The author's daughter, Inez Crabtree (a cousin of Lotta Crabtree), will appear in the cast, and if her talent is equal to that of her famous relative, as she has already indicated in *Prince Pro Tem*, *The Golden Wedding*, and the Pauline Hall company, she ought certainly to make a hit.

The locale of the play is near Charleston, S. C., and there are scenes on an ocean steamer at Niagara and in New York city. The comedy and negro elements are conspicuous, as well as a Yankee of the genuine Vermont type. New songs and quartettes are interspersed, and competent vocalists will be a feature of the cast. The characters are said to be genuine types, drawn from life by Dr. Crabtree, who has lived among the people he purposed to place upon the stage.

Mr. Griffith is now booking the attraction and engaging the people.

ISLAND OPERA HOUSE MATTER.

The situation of affairs between Proctor and Soulier at the above Opera House is as follows: Mr. Proctor commenced an action against Mr. Soulier for the dissolution of the co-partnership. In his complaint, charges of irregularities are made, which, though denied by Mr. Soulier, were substantiated and confirmed by the affidavits of nearly all the employes in the theatre. Under the law, no period having been fixed for the duration of the partnership, either party could dissolve at any time. It is also alleged in the papers that Mr. Soulier owes Mr. Proctor nearly \$9,000. In that action Judge Patterson, of the Supreme Court, appointed Mr. Proctor receiver of the theatre.

Mr. Proctor has taken and is in possession of the theatre as receiver, and until the action is finally tried, will carry on the business.

Mr. Soulier also began an action in his own name in Albany County against Mr. Proctor for the same thing that Mr. Proctor asks—a dissolution of the co-partnership. A motion has also been made by Mr. Soulier to remove the action commenced by Mr. Proctor from New York to Albany County, on the technical ground that Mr. Proctor lives in Westchester County, and he, Soulier, in Albany County. The partnership will, in any event, have to be dissolved, and there will have to be an accounting, and on that accounting Mr. Proctor believes that Mr. Soulier will be found largely indebted.

FIRE FORTY SIX.

An acreant named Jones, of Bloomington, Ill., was to make a balloon ascension at River View Park, Joint, last Wednesday. His balloon was anchored between two trees. The wind was so strong that the rope broke and Jones, holding to the balloon, was dragged speedily through the trees. His clothing was torn off, and at a height of forty feet he was forced to let go his hold. The fall resulted in broken bones and injuries that were pronounced fatal.

DEAR THEATRE IMPROVED.

H. D. Richardson, on his way to join the Drew company at Providence, N. R., was among those injured in the Canadian Pacific Railroad accident at Mountfield Lake. Mr. Richardson is proved for the number in which he worked to save his fellow passengers who were still in the wreck, although he was himself so severely hurt that he was obliged to remain at Moosehead under surgical care for several days thereafter.

GUILTY FOR FORGERY.

Frank J. Auburn, a process server in the Sheriff's office, has for some time secured theatre tickets on false pretences and sold them to cut-rate dealers. He recently wrote a note to Manager Jacob Rosenthal, of the Broadway Theatre, asking for tickets in the name of the dramatic editor of the *Evening Star*. He was arrested for forgery, and Judge Hartung sentenced him to one year in the penitentiary.

AN OPERATIC CHANCE.

Manager Riverbank, of the English Grand Opera company, has taken a six weeks' leave of St. James Hall (formerly Hermann's) from Alexander Comstock and will open at that house with grand opera next Saturday night. The Bohemian Girl will be the opening attraction, and the company remains practically the same as that which sang at the Grand Opera House.

FREDERICK PAULING'S PLANS.

Fredrick Pauling comes to town once or twice a week from his home at New Rochelle. To a *Musical* representative who met him yesterday Mr. Pauling spoke of his plans in the following words:

"After serious consideration, Miss Craigen and I have decided to postpone our next tour until the season after next. The principal reason for this decision is, that neither Miss Craigen nor myself is willing to assume again the responsibilities of manager and artist. The strain is too great, and where the actor is actuated by true ambition and has a high standard of art as a life goal, it is quite impossible to do justice to the business end of the enterprise without eventually injuring the quality of one's artistic work.

"Our artistic success last season was too genuine, and the effect of our work upon the press and public too marked for us to risk any deterioration of its quality or effect by assuming any managerial responsibility in future. Last season, in spite of the financial condition of the country, the fact of its being a first season for us as joint stars, and for a new play and the most inadequate management, Miss Craigen had a most gratifying and absolute success.

"I was merely a member of the company, although started and in charge of the stage, so I can speak more freely, perhaps, than if I had been peculiarly interested. We started out for seven weeks, remained out thirty-one, and when we closed had played return dates in all towns and cities to increased receipts. Miss Craigen proved herself to be a most remarkable business woman, possessed of great judgment and indomitable courage. But her promise as an artist is even more remarkable, and her future demands that for the present at least she should have nothing to think of but her art.

For myself, I have no desire to assume the duties of management, although I have sometimes been forced to do so. Still my inclinations are all toward acting and stage-management, and in turn I shall never star until some competent, experienced manager assumes all control of the front of the house, and leaves me free to practice my art.

"I shall not go upon the road next season unless under extraordinary inducement. My friends advise me to remain in New York, playing special engagements here and in Boston and Philadelphia only. I shall also reorganize my classes in reading and elocution, which were so successful during the long run of Romeo and Juliet at the old Union Square. Meanwhile I am taking a needed rest at my home, and Miss Craigen is with her family enjoying her vacation. After Aug. 15 I shall be at liberty to consider offers for the coming season."

FUND TRUSTEES' MEETING.

The regular monthly meeting of the Trustees of the Actors' Fund was held on Thursday. There were present President Palmer, Louis Aldrich, Edwin Knowles, Frank W. Sanger, Harrison Grey Fiske, and W. W. Shannon. The small attendance was due to the absence from the city of many Trustees. Little business other than routine was transacted. A standing Auditing Committee of three was created to examine the Fund's accounts twice a month. Messrs. Sanger, Fiske, and Rosenquist were appointed to serve on this committee for a year. The Committee on Printing and Publication was authorized to prepare and issue the Association's annual report.

The Fund's Standing Committees for 1894-95 have been appointed. They are as follows:

EXECUTIVE COMMITTEE: Louis Aldrich, chairman; Edwin Knowles, Antonio Pastor, Joseph W. Shannon, and W. C. Wood.

CHARTER COMMITTEE: Edwin Knowles, chairman; Antonio Pastor, Joseph F. Wheeler, W. W. Shannon, and Milton Hobart.

STAGING COMMITTEE: Daniel Frohman, chairman; William E. Sanger, Al. Hartman, Eugene Tompkins, J. Wesley Rosenquist, W. C. Mizner, and Charles Frohman.

MANAGEMENT COMMITTEE: Harrison Grey Fiske, chairman; Harley Warren, Eugene Tompkins, Charles Frohman, Milton Hobart, Augustus Pitton, and DeWolf Hopper.

ACTRESS FUND COMMITTEE: Frank W. Sanger, chairman; Charlotte H. Hoyt, J. Wesley Rosenquist, William E. Sanger, and Joseph W. Shannon.

PRINTING AND PUBLICATION COMMITTEE: Daniel Frohman, chairman; Charles H. Hoyt, Al. Hartman, W. W. Shannon, and Joseph F. Wheeler.

AUDIT COMMITTEE: William E. Sanger, Harrison Grey Fiske, and J. Wesley Rosenquist.

The Home Committee has been revived after a lapse of several years, as during the ensuing twelvemonth the Association will have to look for new quarters.

GERMAN OPERA.

Walter Damrosch has returned from abroad with plans for a season of German opera in New York practically perfected. By persistent effort he has engaged Frau Seicher, of the Royal Opera in Berlin, the concert of the Emperor having been a necessary preliminary. He has also engaged Herr Altvater, Miss Braun, Nicolas Rothwell, Herr Lange, Miss Schwartz, Herr Oberhauser, Emil Fischer and Conrad Behrens. The works to be performed will include the entire Nibelungen trilogy—Rheingold, Die Walküre, Siegfried, and Gotterdämmerung—Die Meistersinger, Tristan und Isolde, Lohengrin and Tannhäuser. New scenery and costumes have been ordered, and orchestral rehearsals will begin several weeks before the opening of the season.

REASSED ENTERTAINMENT.

"Please stop my advertisement for business manager. The one insertion brought me nearly two scores of applicants—all the fellows. I have selected Frank Carlos Griffith, formerly Mrs. Langtry's manager. The *Musical* is the medium to reach everybody connected in any way with the dramatic profession."

—
ADDISON D. CRAIGEN.

COMING OF THE TOWN.



Above is a good likeness of Mildred Holland, who has just returned from Buffalo, where she has been under special engagement to originate the leading part in *The Dagger and the Rose*. According to the Buffalo press, Miss Holland made the hit of the performance in an exacting part. Her work in a scene of madness and in an address to a mob, in which she manifested an effective natural repression, was particularly praised. When Superba was brought out, Miss Holland originated the part of Wallaria, which she played for two seasons. She next played a short season with Rose Coghlan, and afterward Diane in *Paul Kauvar*, in which character she won unusual praise from the press. Miss Holland has not yet made her plans for next season.

The Washington correspondent of the *Brooklyn Eagle* says of Charles A. Shaw's stock company in their production of Robertson's comedy-drama, *Home: "Old the Stagecoach"*, and members of the dramatic profession, a great number of whom have their homes in Washington during the Summer, who saw the play, expressed it as their opinion that if the company could remain intact and be seen in New York, it would make a hit.

The new Summer theatre at Celoron-on-Lake-Chautauqua was opened last week by the German Opera company.

Fred Freer has joined Pauline Hall's forces in Boston.

The John Drew company left New York for the Pacific coast last Wednesday.

A performer of Irwin Brothers' Circus was drowned while bathing at Nevada, Mo., on July 2, in which town the show was playing. His rescue was attempted by several men of the place.

Mark Smith this week takes the place of Richard Harlowe in *1492*, the latter going on his vacation.

Gus Bothner has engaged Holcomb and Cushman, operatic singers, Kitty Wolfe and Richard Riley for *A Bunch of Keys*. Mr. Bothner is booking time, and says he believes this clever farce still has much popularity.

Marie Dressler last week joined the Baker Opera company at Syracuse.

It was stated in a recent *Musical* that Lew Dockstader had discovered a wonderful voice named Perre. The paragraph referred to John S. Terry, who has been specially engaged by Mr. Dockstader for next season.

The Chicago newspaper says that John J. Burke, David Henderson's new law counsel, is a worder in his way.

The W.C. Corp Amusement Company has been incorporated in Chicago with a capital of \$100,000 to produce circuses and other amusements.

Leonard Green, who supported Mabel Paige last sea-son, is in the company supporting Minnie Hillman, now playing a Summer season at Gioverville. Mr. Green will go with James Young to play leading juvenile parts next season.

Manager Sils-S. Drake, of the Elizabeth, N. J., Opera House, was thrown from his wagon the other day while riding and severely injured.

A. W. Purvis has leased and will manage the theatre at Westfield, Mass.

C. Gervin Gilman's Summer stock company will open at Cape May next week. Andrew Bonciani, who will stage manage the productions and play the juvenile leads, is busily occupied in getting together the troupe. He has engaged Guy Standing, John Blair, George Edward, and Kate Lester. The plays to be done are *The Bachelor*, *Sweethearts*, and *Snowball*.

A. M. Hollbrook, who has been acting as stage director of Ulric's *Case*, will close there in a few days. It is his intention to enjoy a short period of rest. Mr. Hollbrook writes: "Since my advertisement was placed in *The Musical*, I have received several offers traceable to its appearance."

Reports that John Slepper Clark's sons, Creston and Wilfred, were to take the management of the Walnut Street Theatre, Philadelphia, next season, were renewed in that city last week. There is nothing in the reports, however, as the present lease of the theatre still has four years to run.

Charles Leonard Fletcher returns to New York from Shepherdstown, W. Va., this week, to complete his arrangements for next season.

The Bartley Campbell estate has been settled and A. H. Palmer relieved of his responsibility by Judge Van Wyck.

Charles Frohman is expected to return to this city the latter part of this week.



Cards.—The Globe Trotter.

Cast in three acts by Louis De Lange. Produced July 3.
 A. Cheever Steele, Esq. Maurice Barrymore
 Mr. Hartnett Brimstone Frederic Robinson
 Mr. Robert Gladney Edward M. Bell
 Henry Achurch Lorimer Stoddard
 James Buchanan Jones V. M. De Siles
 Butter Louis De Lange
 Miss Myra Brimstone Madeline Benton
 Miss "Dorothy" Waer Hope Ross
 Lisette Uach Ada Alexander

Last Tuesday afternoon a special performance of Louis De Lange's three-act farce, *The Globe Trotter*, was given at the Garden Theatre before an invited audience of managers, actors, and newspaper men. The piece was tried in Philadelphia by E. E. Rice three or four weeks ago and the New York performance was understood to have been arranged so that A. M. Palmer could have an opportunity to witness it.

With judicious pruning and a general revision *The Globe Trotter* may develop into a presentable play. In its present shape it cannot aspire to a prominent place among the classics of farce-comedy.

Briefly told, the story deals with the adventures of a young man who has made a bet that he can circumnavigate the globe, start without a cent and return within a year, and, without begging, borrowing or stealing have \$5,000 in his purse.

This is not bad material for a good farce, and *The Globe Trotter* might have proved one had the author told his story more clearly, showed more originality in his situations, introduced fewer irrelevant episodes, and infused more real humor into his lines.

Yet withal, the play was favorably received by the audience. Laughter was frequent and the realistic many. The acting was excellent.

At Other Houses.

Rice's Surprise Party gave the last performance of 1890 at the Garden Theatre on Saturday night before entering upon a vacation of six weeks. The performances will be resumed at this theatre on Saturday evening, Aug. 25, with new features and a new set of the living pictures. The four hundred performance on Aug. 31, will be marked by souvenirs.

The roof gardens and music halls are monopolizing the bulk of the theatrical patronage this week in New York, as, with the exception of *The Passing Show* at the Casino and *The Mikado* at the Fifth Avenue, there are no in-door dramatic entertainments to be patronized.

The Passing Show affords a treat of panoramic jollity, which may be supplemented on its conclusion by the Roof Garden entertainment at the Casino—all for a single admission.

Maggie Cline on a bicycle is the principal novelty at Terrace Garden.

The Roof Garden entertainment at the American Theatre includes Kara, the juggler; Rogers Brothers, German comedians; the Delaplates, in new illusions; Smith and Cook, acrobatic song-and-dance comedians; Louis, the Mexican contortionist; Mand Raymond, the Darling Sisters, Koh-i-Bahr, Kissell, and John W. Ransome.

The Living Pictures are still proving a drawing card at Koster and Bial's. The new features of the vaudeville bill this week comprise the first appearance of the track bicycle riders, Hucker and Leslie, and the re-appearance of the Irish comedians, Conroy and Fox. The Roof Garden entertainment at Koster and Bial's is also meeting with public favor.

Buffalo Bill's Wild West at Ambrose Park, South Brooklyn, is drawing large audiences, both at the afternoon and evening exhibitions.

A FUGITIVE PIRATE.

The following letter has been received from the manager of the Bijou Theatre at Bangor, Me., where a number of plays were pirated recently, as told in *The Mirror*:

BANGOR, Me., July 4, 1890.

To the Editor of the Dramatic Mirror:
 Sir—In your valuable paper of June 10, there appeared an article to the effect that the Bijou Theatre stock company was producing in my house, without permission, plays that were the property of others.

I find upon investigation that to some extent this is true. But here I wish also to say that it was done without my knowledge or consent. I am not a dramatic manager versed in these matters. Had I been so pleased predictions would have been allowed in my house. My experience has been limited to the variety theatre, and at the close of my regular season I placed a dramatic company in the house under the charge of a stage-manager who was to produce the plays. I find that he did produce plays to which he had no right, and in the future I shall see to it that no play is presented on the stage of the Bijou unless we have the entire right to do so.

The excuse given by your correspondent of "hard times" was wholly unwarranted, and emanated entirely from his own brain. This house has no need to complain of hard times. It has been even since Sept. 1, at least, giving two shows a day without a break, and that to good business.

I am very glad to see that Messrs. Clark and Dolman, who are old theatrical managers, have at last taken a stand against the theatrical pirates. It is a notorious fact that plays have been pirated in this house for years, and the past season, especially, I could call your attention in particular to *The Gomietta*, which was presented by the James S. White repertory company in the Stone Opera House, and that at a time when Stuart Robson was booked there in the same play. Result: Mr. White played in large houses at ten cents admissions, while Mr. Robson played to nothing at five cents.

Praying that you will do justice to all, I remain,

Yours respectfully,
 ALICE FENYVESSY.

Ignorance of the rights of others is an

inexcusable as ignorance of the law. Neither does Mr. Fenyvessy's concern for the alleged mole in the eye of his brethren, Messrs. Clarke and Delavan, distract attention from the real issue, which is his own complicity in the theft of plays. His plea of innocence would be stronger if he furnished the name of the wicked stage manager who did the snatching of the Bijou Theatre management by proxy, in order that that culprit would be held up to professional execration.

But we regret to say that Mr. Fenyvessy's promise of reform is not borne out by the circumstance that last week the Claude Pelham Standard Theatre company pirated *Inshaweque* under the title of *The Exile of Erin*.

Moreover, at the moment that Mr. Fenyvessy was protesting his angelic innocence he was advertising his Bijou Stock company to appear this week in a stolen version of *Dangers of a Great City*. This play is the property of Doré Davidson.

The *Mirror* is further informed that Ralph Cummings, the leading man of the Bijou company, has a trunk full of pirated plays, so that further depredations may be expected there.

In the circumstances, considering his brazen pledge of future honesty, Mr. Fenyvessy can be set down as a fool as well as a knave.

Incidents like these should hasten the action of Congress in passing the bill to jail play thieves.

TRAVELING UNDER DIFFICULTIES.

The John Drew company, which left New York for Denver last Thursday, had an unusual experience before reaching that city.

When the train reached a few miles East of Hammond, Ind., John Drew and the members of his company had to leave the Pullman car in which they were riding and continue the journey in an ordinary day coach. On arriving at Hammond they found that the tracks had been torn up for miles by the strikers, and the only way to reach Chicago, twenty miles distant, was by means of the trolley car.

They got into the trolley car as best they could, leaving the baggage behind to follow by another car, and rode to Chicago only to find that they had missed the Denver train by fifteen minutes.

Another train was sent out two hours later, and the company finally reached Denver without material delay.

OUR UNCLE DUDLEY.

The opening date of *Our Uncle Dudley* is Sept. 3, and the manager, Andie Reid, reports that he is making rapid progress in filling time. The comedy had a long run in London, and was presented last season both in Chicago and New York. It has been accredited with an abundance of ingenious comicality, and the tactical complications of the plot are said to be very laughable. Manager Reid has engaged a cast of clever people to interpret the piece in an adequate manner.

SCHOOL.

Professor Herrmann has taken an office on the third floor of the American Theatrical Exchange.

W. H. MacDonald was in town yesterday, having returned from a trip to Ohio. He will leave New York again in a few days on a fishing excursion in Maine.

Angie Norton has returned to New York from Halifax, N. S., where she has been spending a few weeks with her family. While in Halifax Miss Norton was badly bitten on the hand by a vicious horse. The wound was cauterized and no bad results are feared.

H. W. Wright, late manager of J. Whitcomb Riley's, will assume the management of Helen Blythe's forthcoming tour.

Henry Greenwall has secured control of the Sherman Opera House, at Sherman, Tex.

O. W. Heywood left town yesterday to spend a few weeks at his Summer home at Fenton, Mich.

Sager Midgley writes to *The Mirror* to contradict the report that he will star next season. He says he has made no plans as yet.

John E. Brennan and family are at Narragansett Pier.

Lillian Harper has gone to Asbury Park for the Summer.

The Los Angeles papers praise Robin Merry for her work as ingénue with Charles A. Gardner.

The San Carlos Opera House, of Key West, Fla., now under the management of Q. Charles Ball, is booking attractions for next season.

George W. Lederer expects to sail for Europe this month.

Harry Williams, who plays in Brooklyn, celebrated the Fourth by discovering burglars in the residence next to his own on Greene Avenue in that city. His neighbors had gone to the country and locked their residence. Mr. Williams heard suspicious noises, loaded his revolver, and after sending a message for the police, took up his stand at the front door of the house in which the burglars were operating. When they appeared he threatened to shoot, and they retreated within, but before the police could enter the house escaped by the back way, scaled a fence, and made off. One of the burglars was caught as he was boarding a street car.

The Robin Hood Opera company will inaugurate its next tour at Halifax, N. S., early in September, and will proceed Westward through New England. It will not go West of the Mississippi river, except for a three weeks' tour of Texas, nor through the South. Its season is compactly booked, and it will present Robin Hood and *The Knickerbockers*. The company will number fifty persons, but slightly changed from last season; will carry its own orchestra, and will use its own special scenery throughout for both operas.

NEXT SEASON.

Helen Kinnaird, who was with the Lyceum company last season, has been engaged by Charles Frohman to play the leading female part in *The New Boy*.

Moreton Baker has been engaged for the Thomas W. Keene company.

W. H. Matchette has been engaged by Jules Gran as musical director.

Emily Rigl will be featured in Mr. Barnes of New York.

Nona Percival, contralto, has been engaged by Evans and Hoey for *The Flams*.

Mart Heisey has been engaged for Rosedale.

Marie Burruss will play with Otis Skinner.

Dave Warfield will again be a member of Russell's Comedians.

Joe Page Smith will go out as agent for *A Trip to Chinatown* No. 2.

J. M. Hyde will manage Carner and Lowell's production, *The End of the World*.

J. W. Shannon has signed with Rose Coghlan. He is to play his old part of Baron Stein in *Diplomacy*. Shannon was in the original cast of this play at Wallack's Theatre, together with Miss Coghlan, Lester Wallack, Harry Montague and Frederick Robinson.

Mr. Shannon will also play the character parts in Miss Coghlan's new comedy and act as stage manager.

Fenton Brothers will play the title parts in *The Colonel and I*.

Inez Rea has been engaged for Ward and Vokes.

W. H. Blaisdell and Clara Lavine will be with *A Railroad Ticket*.

Francis Kingdon will be with J. X. Emmet. Harry Crandall, Dan Baker, Charles T. Aldrich and Paul La Drew will be with Hoss and Hoss.

Lizzie Winner and Clara Hunter will be with the Gorman Brothers.

Arthur C. Pell will be with Robert Gaylor. Isabella Ward will be with *On the Bowery*.

John Will may be a member of Alexander Comstock's Minstrel company.

Royden Erlyne will play the part of Harold Hunting in *Friends*.

C. W. Walker will be a member of *On the Mississippi*.

Anna Suits will play the part of Lord Razzle Dazzle in *The Spider and Fly*.

Mary Anderson has been engaged by Walter Santord to play a leading part in *The Prodigal Daughter*.

Phil H. Irving will go in advance of *A Crazy Lot* company.

John Williams will be in advance of Thomas W. Keene.

Dan Shelby will be manager of Waite's Music Hall, Wilkes-Barre, Pa.

Frank Bush will play in *On the Bowery*.

John Page will be a member of *A Wild Duck* organization.

James T. Powers will star in a new farce-comedy by Louis De Lange. The piece is not yet named.

John C. Ellis and Charles Fleming will be members of the Darkest Russia company.

Lottie Hyde will play the soubrette part in *The Still Alarm*.

John W. Vogel will be general agent for Primrose and West.

John Queen, of minstrel note, will support Patrick in *The Kid*.

Lillian Harper will play the leading ingenue role in Archie Boyd's *The Country Squire*.

W. J. Lonergan and L. F. Morrison will go with *Coon Hollow*.

Minnie Arnold and Little Winnie, the child actress, will be with Tim the Tinker.

Helen Holland will play the leading role in *The Rising Generation*.

Charles E. Dowd has been engaged by Edwin Knowles as advance agent for Helen Duverray's company. Mr. Dowd has an experience of ten years on the New York press, and has been connected as advance agent with the Paul Kanvar company, Conroy's Opera company, and other organizations. During the Summer he will make his headquarters at the American Exchange. He is at present doing special press work for a number of combinations that are going on the road next season.

Louise Hamilton, who made a hit in the Chicago production of *Coon Hollow*, has been re-engaged for the leading part in that comedy.

The following persons have been engaged by the Metropolitan Dramatic Agency for Davis and Keogh's attractions: George L. Peterson, Charles A. Garnsey, Gus Mills, Mamie Mayo, Norman D. Conners, Jay Hay Cossar, Ernest Wilson, James Bradley, Smith and Cook, Ed. J. Heffernan, Harry Watson and Alice Hutchins, John Gilroy, Wilson Deal, Mathews and Biiger, Merritt Osborne, Frank O'Brien, Alfred Beverley, Edwin F. Mayo, Francis Graham, Lida McMillan, Libby Kirke, Alice Paley, Lew Bloom, Morris Weston, Helen Bell, J. T. Terney, Lottie Hyde, J. C. Huffman, Marion Ballou, George Pauncefot, Harry Courtaine, Joseph Slayter, L. R. Willard, Charlie H. Saunders, Rita O'Neal, George H. Weston, H. E. Fairbanks, W. H. Newborough, George Bowman, Gertrude McGill, John De Gez, Joe Coyne, Charles L. Carson, J. F. McGovern, Charles E. Bunnell, W. D. Hanbury, Helen MacGregor.

Edward Adams, who was to sail for England to play the music halls in London this Summer, will remain here, as he has signed to do his specialty, *"Carmencita,"* and play the juvenile part in *The Pulse of New York*.

Now ready, date book '94-5 and '95-6. Send twenty-five cents to Supply Department, Dramatic Mirror.

SUMMER SALAD.

BALLADE OF THE EIGHTEENTH CENTURY.

Behold my lady's gay sedan,
 Uphostered all in brightest blue!
 Half hidden by her costly fan
 Her laughing eyes are looking through
 The throng of beau's, a gorgeous crew,
 Who at her feet their homage pay.
 The broken hearts are not a few—
 And ev'ry dog must have his day.

ENVY.

O wigs and powders, patches, queue,
 We love you dearly—in a play!
 But wear you: Zounds! You'd never do!
 And ev'ry dog must have his day.

M. A. B. EVANS.

The above verses by M. A. B. Evans, who is known as a contributor to *Life*, *Vogue* and other publications, were inspired by Soothern's personation of Sheridan after the writer had heard many persons regret that the costumes of to-day were not so attractive and picturesque as those of Sheridan's period.

In these days when the actor can find little opportunity to act, it is interesting to note the occupations of several members of the profession who have left it for more certain emoluments. J. W. Collier, who was prominent in management of the Union Square Theatre several years ago, is superintendent of Ward's Island, where he has comfortable living and a good salary. Ned Thorne, remembered as a popular star, is an inspector of immigrants at Ellis Island. His brother, William Thorne, is in the Treasury Department at Washington. Bob Frazer, once famous as a clown, is in the Custom House at Philadelphia. W. S. Andrews, the Street Commissioner of New York, was formerly a comedian. And others of the profession in former years have found more steady incomes, if not more congenial occupation, in various positions of politics and business.

William Gill is writing a three-act comedy for Miss Helen Du Veray, "is the way the *Chicago Times* puts it."

Simone is a name that sounds strange, yet it is quite common in France. It is the name of Sarah Bernhardt's grandchild, who is an odd little girl, for she is not at all afraid of snakes or tigers. Perhaps she is brave because she is used to seeing such reptiles and beasts around her home. Her famous grandmother is very fond of queer pets. Simone is said to look very much like Miss Bernhardt.

Walter Stearns Hale, the actor-artist, writes from Berlin, under date of June 27. "After spending a week or so in Holland I came on here where I am enjoying myself thoroughly, visiting the theatres and

THE USHER



The great railway strikes are another obstacle that will still further retard the return of prosperity; but so far as managers and the profession are concerned the calamity could not have occurred at a time less likely to do injury to theatrical business.

The mails from the West have been sadly demoralized during the past week. Evidence of this is found in the shrinkage of *The Mission's* usually complete and voluminous out-of-town correspondence.

The Chicago theatres, of course, are suffering acutely on account of the disturbances and excitement. Ill-luck seems to have pursued that city since the end of the Fair.

Last Friday a young woman, described as an actress, appeared before Justice Steiner to recover the sum of \$50 from a man named Pitkin, whose business it is to remedy facial defects for which unpenetrable Nature is responsible.

The young woman told the judge a singular story. She had a habit of wrinkling her forehead. She went to Pitkin, who said he could cure it. He asked \$50 for the job, but finally compromised on \$40, which the actress paid him. Then he cut out a chunk of skin, sewed up the wound, and told her that the operation would leave no scar. But the assurance was misleading; a scar remained, and the young woman asserted that this had not only caused her mortification but had caused her to lose several engagements.

This incident illustrates the ends to which vanity will lead women of a certain stamp. It is an uncommon thing for those that are dissatisfied with the shape of the nose or the size of the ear or the direction of the eyebrows to submit to the knife of the advertising doctor. Pain and the danger of permanent mutilation will not deter them. They are ready to endure anything in the hope of improving their looks.

It is this yearning that fills the pockets of quacks and gives wide sales to beautifying nostrums of all kinds. Women are not the only victims, however; the sterner sex has its share of idiots who fall easy prey to the alleged correctors of natural blemishes.

A few months ago a man opened an establishment in Fourteenth Street whose specialty was the growing of hair on bald heads. He covered the billboards with alluring posters which announced that no charge would be made unless a cure was effected.

These posters caused intense excitement among the baldheads. Shining cranks besieged the Fourteenth Street place. Old men who had for years had been as disdained of vegetation as the Norway glacier hastened to the "professor" and paid their money for a course of treatment. The understanding was that in case of failure the fee would be refunded. After the hair production had worked the field thoroughly he put up the shutters and left his parts unknown, carrying with him a small fortune.

"Now's *The Mission* wailing about the alleged opposition of Western members of Congress to the law to punish play pirates," says the *Chicago Times*. "I don't believe there is any substantial objection to the law among the populists or other Congressmen who represent the West, but every law which has its origin in the East is very properly an object of suspicion out here. The bill, as it happens, is righteous and should be made a law."

The *Times*' man's belief is neither here nor there, since *The Mission* was in a position to speak from actual observation and not from mere hearsay. Of course there is no substantial objection to the bill among Western and Southern Congressmen; but only a few weeks ago there was objection of an extremely finny and ridiculous sort.

That legislation, having for its object the suppression of play piracy which is rampant in the West and South, should be held up with suspicion in Chicago is quite natural. Chicago is the hotbed of theatrical piracy. It is there that pirate managers engage pirate actors, procure pirate "paper" and buy pirate manuscripts.

The *Times* holds forth in the city that heroes Alexander D'Arcy, the thief who, under the mask of the "Chicago Manuscript Company," furnishes stolen pieces to pirate and "repertoire" companies wherever they exist.

The Board of Health ought to be notified that Antoine threatens to bring the *Theatre Libre* here. The enterprise of the ex-garde-clerk recently gave up the ghost in Paris, its capacity to shock the jaded intellects of the French capital having been exhausted.

The *Theatre Libre* had an ill smell when it was alive; if Antoine carries out his plan and transports the cadaver here one can imagine what an offence it will be in its advanced state of decomposition.

The fate of the *Theatre Libre* was predestined. Antoine started in on the fine

assumption that the regular theatres were in bondage. He made the egregious mistake of supposing that audacity is art and that indecency is the badge of freedom. He was a dramatic anarchist whose object was to assassinate the purity of the stage.

Unable to present his putrid plays to the public because of the law's wholesome restraint, Antoine organised a body of subscribers, thereby evading the ordinary penalties. These subscribers represented a heterogeneous circle of persons, all more or less blasé and all hungry for nastiness and sensation. They got it. But finally disgust and nausea attacked even these hardened Parisians and Antoine was compelled to shut up shop.

He says that a "well-known manager" has offered to bring the defunct organization to the United States. I doubt it. No manager is quite so mad as all that—that is, no manager not now in Bloomingdale.

MISSED TRADES.

Perchance we smile, our eyes gleam bright;
'Tis but the Mummer's subtle art,
And none may pierce the darkened night
That hides the tears within the heart.

Though laughter lightens up the face
Unto the world we play a part.
That keenest eyes may never trace
The tears that hide within the heart.

EDMUND DAY.

BAKING AUSTEN.

The picture on *The Mission's* first page this week is of Jamie Austen, who has won distinction in several plays. Miss Austen made her first appearance on the stage when but fifteen years old, and her promise was such that plans were formed by several Wall Street capitalists, at the head of whom were George and Edward Quintard, to send her to Europe as a representative American actress. Miss Austen preferred, however, to win her laurels by personal efforts rather than by the favor of such circumstances, and boldly threw herself upon her own resources. With this purpose she started with Doré "audition" in *Lost* in New York during the season of 1886-7 with success. She followed this with another starring tour with Mr. Davidson in *Dr. Jekyll and Mr. Hyde*, and during the next season she created a sensation by her performance of *Stella in Guilty Without Crime*, a dramatization of *Aurora Floyd*, by *Vad-de-Noue*. Miss Austen's performance in this play gave her a recognised position among emotional actresses. She continued in this drama for three seasons, and has since appeared in *Dangers of a Great City* with signal success. She has also appeared in Mr. Davidson's play, *By the World Forgotten*, in which she was as well received as in the other drama in which she distinguished herself. Miss Austen has the advantage of a comely face and a magnetic personality. She combines in her acting emotional, comedy and character ability. Her imitation of a tough girl in *Dangers of a Great City* has won her high praise from critics all over the country. Miss Austen's family connections are aristocratic. She is a niece of the Right Rev. Charles Quintard, Bishop of Tennessee, and a descendant of the *Sophiers* of Revolutionary fame.

WILL STAGE EMPLOYEES STRIKE?

The Theatrical Stage Employes were among the trades and labor assemblies that were represented at the meeting of delegates from trades unions at Ulrich's Hall, Chicago, last Sunday night. Their delegates voted with the others present that it was the sense of the meeting that unless the railroad strike was settled by four o'clock this (Tuesday) afternoon, a general strike of all industries represented and controlled would be ordered not only in Chicago, but throughout the entire country.

If the Theatrical Stage Employes in other large cities should join the strike, it would naturally result in closing a large number of theatres, and practically paralyse the theatrical business for the time being. It is to be hoped that they will not allow themselves to be drawn into a strike which cannot possibly be of any advantage to them.

No theatrical employee who has a family to support should be induced by anarchistic and socialist demagogues to place his wages in jeopardy.

THE NEW LYCEUM, ELIZABETH.

A. H. Simonds, for nine years manager of the Temple Opera House, Elizabeth, recently destroyed by fire, was in town last week. To a *Minion* man he said:

"I am to manage the New Lyceum Theatre next season. The house is being built from plans by McMillan and Son. It is on the ground floor, and is located on Broad Street, where cars from all parts of the city run. The new house will cost \$1,200, and it will have every known modern improvement. The stockholders are all members of the Library Association Building, and this fact will greatly benefit the theatre. I personally control over one hundred and three sheet boards in the city, which is another great advantage. We expect to open about Oct. 1, and to have a first-class attraction for that date."

CASINO BUSINESS.

Numerous conflicting rumors are afloat concerning the Casino. It was hinted the other day that Mr. Lederer had changed his mind about retiring, and might occupy that house again next year. As Mr. Hall holds the lease from Nov. 20 next, and as he is pledged to the Arsons, it is difficult to see how this can be accomplished. To a *Minion* man Mr. Lederer said: "I refuse to talk on the subject. I withdraw my application for the lease. I will not say if I expect to be in the house next year. The Passing Show will run until September. We have no intention to end the run."

HOLIDAY-MARTIN.

The Jefferson family celebrated the Fourth on the Buttermilk shore of Buzzard's Bay. Fireworks were dispensed with. Joseph Jefferson watched with pleasure the yacht race sailed in their own boats by his sons. The *Ruf*, owned by Charles Jefferson, won the race. A clay pigeon shooting-match was won by Joseph Jefferson, Jr. There was a dance in the boat house in the evening, several well-known persons being present.

John Waldron, a well-known Western actor, has gone to England to spend the Summer.

Theresa Vaughn is enjoying her Summer vacation, and her place in 1492 has been taken by Yolande Wallace.

Harold Blake, Mrs. Blake, and Cecile Eising, late of the Francis Wilson Opera company, are summering at the Delaware Water Gap.

Willard Spenser, author of *Princess Bonnie*, will spend the Summer in the Pennsylvania mountains.

Jennie Goldthwaite will summer at Saratoga.

R. H. Field and Mrs. Field have been the guests of the Kendals in London. They will return from their tour some time this month.

J. Cheever Goodwin is fishing in Northern Wisconsin.

Mary Timberman is at Keokuk, Ia.

W. A. McConnell is now known as "the commodore." That is because he is spending such part of the Summer as he can spare from the American Exchange at Larchmont, where the yachtsmen come from. Mr. McConnell wears a blue cap, and reads the shipping news in the morning papers on the train to town. Confidentially, he says that the idea that Larchmont is a yachting headquarters is all a bluff. There are yachtsmen, but no yachts there. The men, he explains, wear sea-togs, chew navy plug, and affect a rolling gait; but there their nautical character begins and ends.

Francis Labadie and Hattie Rosell are to produce a repertoire of one-act plays. They are spending the Summer at Owosso, Mich.

George F. Gouge, last season business manager of the Baker Opera company, is at Nantasket for the Summer.

The sisters Leigh will summer at Atlantic City.

Roselle Knott is at her home on Hamilton Beach, Canada, for the Summer.

Lillian Russell has gone to Saratoga for a week. She will sail for England on the *Paris* on July 28, and will begin her engagement at the Lyceum Theatre, London, under Abbey's management, on Sept. 3.

Mena Cherry, of the Bostonians, is at Acadia Bay.

Charles Dickson is at Bensonhurst.

Josephine Bartlett Dixon, of the Bostonians, is at the Bostonian Cottage, Hough's Neck, Mass., for the season.

Bertha Behrens is at the Shrewsbury Inn, Rumson Beach, Seabright, with her mother.

J. M. Hyde is spending the Summer on his farm near Delaware, O.

Minerva Adams is spending the Summer with her brother and sister in Philadelphia. Her sister, Melvyn, is still in New York.

Amy Ames and her husband, Gus Henry, are at Bensonhurst for the Summer.

Marie Carlyle will leave town this week for Spofford Lake, in the White Mountains, and later she will go to East Gloucester and Manchester-by-the-Sea.

Jess Williams sailed for Glasgow by the *California*, last Wednesday. He will visit London and Paris and return to New York about the end of September.

Manager J. P. Nixon, of Philadelphia, is in residence at the Oriental, Coney Island.

Frank W. Lloyd, manager of Jacobs' Opera House at Hartford, Conn., with his wife, is in New York taking in theatrical sights and renewing old acquaintances.

H. Percy Melton, general stage manager of G. E. Lothrop's enterprises, with his wife, Ethel Tucker, is at the Mignon Cottage, Winthrop Beach, Mass., for the season.

Cora Harvey and little Luella Shirley have gone to their Summer cottage at the Thousand Islands. Both have signed for the *Pulse of New York* for next season.

Dora Webb, a clever contralto singer, who has been for the past two seasons a member of the *age* company, is visiting her parents in England. She is accompanied by her daughter, little Dorothy. She will return in the Fall to rejoin Rice's forces.

Walter Whiteside has been visiting Edmund Hayes, an old schoolmate, in Steubenville, O.

W. H. MacDonald and wife of the Bostonians have been guests of Mr. MacDonald's mother, in Steubenville, O.

Mr. and Mrs. Edwin Milton Royle, who are at Magnolia Harbor, were delightedly surprised last week by a visit from Mr. and Mrs. W. H. Crane, who had run over from Colchester on their steam yacht, *The Seawater*.

W. H. Rudolph, business representative of *The Kid*, has gone to Atlantic City, where he will spend the Summer.

Fanny Temple will spend the Summer at Astbury Park.

James T. Powers, Neil Burgess, John Webster and Gus Rothner are at the Highlands of Newark, N. J.

Edgar C. Mackay, of Gus Frohman's forces, is spending a few weeks at Willow Grove, Pa.

Charles Hawtin has left the city for his cottage at Holly Beach, N. J., where he will spend the rest of the Summer with his family.

Maud Hoffman has gone abroad.

George A. D. Johnson will spend the warm season at Astbury Park.

VICTORY

TONICS	NERVINE
STIMULANTS	REFRESHERS
INDISPENSABLE FOR	
COLD & CHILBLAINS	
COLD & CHILBLAINS	
AND ASTHMA OF CHILDREN.	

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REFLECTIONS.

On the Mississippi will open in Baltimore early in September. The engagement at McVicker's, Chicago, is for eight weeks.

The Standard Theatre will open on Sept. 17 with *The New Boy*. The cast will include E. V. Backus, Frederic Robinson, W. J. Lemoyne, Helen Kuanard, and others.

Thomas H. Davis and William T. Keogh's attraction now known as *McFadden the Bold*, will probably be rechristened *McFadden's Eloping*.

The Casino Club will have smoking concerts on a plan similar to that of the Royal English Orchestral Society of London.

Louise Purine has been granted a decree of absolute divorce from William Bonelli, with the custody of their child.

Adele Clarke left New York on July 7 for the West. She will remain in and near Chicago until August, when she will rejoin her son, Harry Corson Clarke, in Denver.

Edwin Houghton has signed to play with Sidney and Mrs. Sidney Drew for four weeks through the maritime provinces.

John R. McCormick will manage Marie Burroughs, for whom A. W. Pinero's *The Money Spinner* has been purchased.

Ada Reeve, the English soubrette who appeared at Koster and Bial's last season, and Bert Gilbert, a variety actor, were recently married in Manchester, England.

John Dogden, treasurer of the Lansing Theatre at Lincoln, Neb., and Nellie A. Russell, of that city, were married on June 30.

M. B. Curtis will open his season in *Sam'l of Posen* on Aug. 20, and the tour is booked for about forty weeks. Duncan B. Harrison and Ben Stern will join the business staff of the company, the former to act as manager and the latter to go in advance. Mr. Curtis will confine himself to this play, but at the matinees Mrs. Curtis (*Alibra de Mer*) will play Camille. Scenery for both plays will be carried.

Lillian Swan will play the part of Puck in the production of *A Midsummer Night's Dream* at Saratoga.

A new and sensational melodrama, called *The Cross Roads of Life*, will be first produced at the Star Theatre in this city next month. Edmund Collier will star in the play. The scenic effects are said to be unusually elaborate. Among the pictures to be presented will be the Sandy Hook Life-saving station, the steamship *City of Rome* at sea, the Park Avenue railroad tunnel, and a full train of cars. W. G. Smythe will be manager, and Jack Hirsch business manager.

John Young, of the Broadway Theatre, is painting all the scenery for the new melodrama, *On the Bowery*.

George Paxton gave a trial performance of *Columbus* in 1492 at the Garden Theatre last Wednesday afternoon, and acquitted himself creditably.

Mrs. Beaumont-Packard will move her business office down to the ground floor during the Summer months.

The Able Opera House at Easton, Pa., will be managed next year by Dr. W. E. Detwiler. The theatre will be renovated throughout, and the best attractions only will be booked.

On the Bowery will open at the National Theatre, Philadelphia, on Aug. 11. It will come to the Fourteenth Street Theatre, this city, some time in December.

Primrose and West are certainly trying to give the public the worth of their money next season. It will cost these managers in the neighborhood of \$20,000 before the curtain will go up on the opening night. Having such an array of talent as George Wilson, formerly of the old minstrel firm of Burleson, Wilson, Primrose and West; Lew Sully, late of *Carnegie's Minstrels*; Howe, Wall and McLeod, musical kings; Rice and Elmer, the bar performers; Thomas Glynn, the Paderewski of the banjo; William

THE NEW YORK DRAMATIC MIRROR.

THE PEOPLE STAY AWAY.

I am a disappointed man the truth I often must own.
Through battling with adversity quite silent I have grown.
I am the greatest actor that ever trod the stage.
My equal, sir, in tragedy never lived in any age.
Of romantic drama I'm the king, in comedy I'm gay.
But what does all this signify if the people stay away?
I played Hamlet in a one-night-stand—I think 'twas Hamlet—
And no one but the janitor came out to welcome me.
He admitted that the play was good—I treated him to beer—
And thought Ed do much better if I came again next year.
I've played with our Macready, with Forrest, Booth and Keene.
And all agreed such acting as mine they'd never seen.
But strong bitter disappointment my locks are turning gray.
For when an actor comes to town the people stay away.
I know, I know what I will do to catch the glibbering through,
I'll put real paint upon me nose and sing a comic song;
I'll do somersaults and monkeyshines, I'll wear striped cotton pants
And with some bleached-blonde maiden do a double song and dance;
I'll throw me manhood to the winds—poor Shakespeare's had his day,
For unless we prance about like fools, the people stay away.

REDFIELD CLARKE.

SAFETY IN THEATRES.

The American Architect and Building News for June 23 contained an interesting article on "The Essential Conditions of Safety in Theatres." The article holds that the safety of a theatre depends on six principal factors. First, the site, as regards the relations of the structure to adjoining buildings, and as to the approaches, entrances, and exits. Second, the planning as to the floors of the building and the various parts with their subdivisions and means of communication. Third, the construction, in reference to the employment of fire resisting materials. Fourth, the interior arrangement and equipment, as to apparatus and supplying machinery. Fifth, the management, as to rules and regulations for the safety of the building on the one hand and of the audience, the actors and the stage employees on the other. Sixth, the periodical inspection of the building and all of its appliances.

The study of the causes of theatre fires has resulted in finding that they depend upon bad location, which means exposure from neighboring buildings; bad planning and faulty interior arrangements; inferior or improper construction, structural defects, defective flues, and timber near flues; wrong use of premises which permits the carrying on of dangerous trades in stores or shops in theatre buildings; defective lighting and heating apparatus, accumulations of highly inflammable stage material; use of fireworks, colored lights, explosives and of open fires on the stage; use of fire-arms, carelessness in fireworks laboratories, and dancing on the stage with lighted torches; careless handling of scenery in too close vicinity to unprotected gas flames; smoking and other causes. The paper says that even where indirect causes are avoided by having a theatre suitably located, well planned and properly constructed, the more direct causes of fire should be carefully guarded against by good management, strict rules and regulations, by having a well-drilled staff of stage employees, and by instituting periodical inspections of all the details forming together the equipment and interior arrangement.

Statistics of theatre fires present an interesting summary. Out of 289 fires known up to the year 1878 in theatres, 10 per cent. started in the daytime; 5 per cent. one hour before the giving of the performance; 12 per cent. during the performance; 24 per cent. within two hours after the performance was over; and 39 per cent. during the night after the performance. In 1881, when these statistics included 373 theatres, the per centage remained almost the same, viz.: 19.9 per cent. of the fires started in the daytime; 5.6 per cent. one hour before the performance; 11.6 per cent. during the performance; 22.6 per cent. within two hours after the performance was over; and 40.3 per cent. during the night following the performance. The article continues at great length, and from it these extracts are taken:

"These figures would tend to show a large preponderance of fires immediately following a performance and prove conclusively that the safety of theatres depends largely upon a careful and minute inspection of the building after each performance. The danger of fire, notwithstanding the above figures, is really greatest during a performance, but the number of casualties at these hours is not so large as might be expected, because of the stricter and more careful watching, upon which a judicious theatre management should wisely insist."

"The number of theatres annually destroyed by fire is very large. According to the carefully-collected statistics of Herr Fisch, two hundred and nine theatres were burned in the eleven years from 1871 to 1881, making an average of nineteen such buildings per year."

"From 1882 to 1885, theatre fires have occurred as follows:

In 1882, 45 fires; 1883, 22 fires; 1884, 10 fires; 1885, 9 fires; 1886, 8 fires; 1887, 18 fires; 1888, 15 fires.

"Many of these signify not only loss of property, but loss of life as well. The large theatre fire calamities of Brooklyn, Nice, Vienna, Paris, Exeter (England), and Oporto (Portugal), alone were the cause of the loss of about one thousand six hundred human lives."

"The large number of fires annually occur-

ing in theatres, and the incident great danger to the people in such buildings is easily explained by the many possible causes of fire cited above.

It obviously follows that theatres must be so planned, constructed, equipped and managed as not only to prevent fire, but also to prevent a panic; that there should be provided, in every theatre building, not only means for the fire extinguishment, but also for protection, in case of an outbreak of fire, against the flames, the smoke, and the deadly gases of combustion; the smoke constituting the greatest danger, as more people suffocated than burned to death in a theatre fire; and most important, that to guard against a threatening panic, crush or stampede, there should be ample means for personal safety and rapid egress.

"The prevention of fire in theatres is accomplished by proper location, planning, construction, interior arrangement and equipment, by proper management and by periodical inspection. But we should not forget that filling all the requirements contained alone provides perfect safety. For instance, a fire site alone does not preclude theatre disasters. The Paris Opera Comique stood on an open square, the Easter Theatre had three fronts on streets, the Opera House at Nice and the Vienna Ring Theatre practically stood detached, but they lacked sufficient and proper exits; the stairs were not lighted, and in some cases the doors opened inward. Then again, fireproof building construction alone does not prevent theatre panics, if the stairs are narrow, if the passages are dark, if the smoke from a stage fire is drawn through a wire curtain into the auditorium by the suction of the ventilator over the auditorium gasolier. Again, it is not sufficient to build a fireproof proscenium wall to completely separate the stage from the auditorium, but the large opening in the proscenium wall must be provided with an efficient fire curtain and other openings with self-closing fire doors to keep out the flames and smoke, at least long enough for the audience to make their escape. Finally, the most elaborate system and complicated mechanism of standpipes, sprinklers, iron curtain, stage ventilator, etc., fail to protect a theatre audience, if the exits are inadequate and if the building cannot be completely engulfed in a very few minutes. What is needed, therefore, is the combination of all known elements of safety.

"The ideal site for a theatre is on a wide public square, the building having approaches and standing free and isolated on all four sides. For absolute safety this is really the only available site, as it affords the best opportunity, not only for architectural effects, but also for judiciously providing and arranging numerous exits from all parts of the house. Such a site is, however, rarely attainable in our large cities, where the price of land is enormously high. If the requirement of a new site were insisted upon, it would cause the building to cost too much, and would thereby render more difficult theatrical enterprises, which in this country are not subsidized by the Government, but are private commercial enterprises.

"The opposite extreme, namely, a theatre building entirely surrounded or hemmed-in by other buildings, is of course undesirable, owing to the constant exposure of such a theatre to danger from outside, and on account of the increased difficulty in saving life in case of a fire or a panic within. Theatres having entrances or exits necessarily carried through other buildings are bad and dangerous. Windows or openings in the outside walls of a theatre looking towards other buildings in close contiguity to the same, are a constant menace and danger.

"All theatres should be planned with a number of internal divisions, each of which is to be made in itself as fire-resistant as possible, to prevent the spread of fire from one part to another. These should be in every theatre, whatever its size, may be, at least four principal and distinct internal divisions, each entirely separate and isolated from the rest, as follows:

"(1) The auditorium; (2) the stage; (3) the dressing-rooms, workshops, offices and wardrobes; (4) the stairs, foyers, lobbies, corridors, passages, cloak rooms, refreshment rooms, the entrances and exits.

"Scenery-making, scene-painting and carpentering on a large scale should not be permitted in the theatre proper. There should be provided, in a separate annex or fire-proof building, such paint-rooms, carpenter-shops, scene-docks, store-rooms for timber furniture, etc., and other workshops, as the business of the theatre may require. The stage or the under stage, or the fly galleries should never be used as a carpenter or paint shop, nor should such work be performed, as is often the case in the older theatres, in the loft over the auditorium. Neither should this loft be appropriated for the storage of inflammable material. The rear of the stage should not be used as a scene-dock.

"The combination of a hotel and a theatre, or of a theatre and office building, which is still quite common, cannot be approved from the point-of-view of safety, as each part endangers the other. No living or sleeping apartments should be contemplated in the plan of a theatre; no workshop, manufacturing establishment or store houses should be combined with it, and on the street floor stores should only be provided if separately fireproofed, if completely isolated from the theatre by thick brick walls, and if the stores are kept accessible from the street only."

READABLE.

Boston Times.

The New York Dramatic Mirror is a readable theatrical paper, and that is more than can be said of most so-called dramatic publications.

Date books containing percentage ticket tables, etc., covering 1885-6. Twenty-five cents each. Supply Department, Dramatic Mirror.

THE COMIC OPERA QUESTION.

Mr. Stahl's pertinent remarks in his article published in *The Musical* some time ago on a subject which is daily becoming more susceptible to criticism and comment, have undoubtedly opened a wide field for serious discussion and even argument. It is indeed strange that a species of attraction as prominent as comic opera should have been, within a comparatively short period, so materially changed in its methods of presentation without apparently exciting any strong evidence of disapproval on the part of its many admirers. That this revolution has been brought about by a partial sacrifice at least of the artistic element in composition, is a fact which is admitted by even those who profess to be satisfied with the present order of things.

The reasons for this decline are few, but they stand out in bold relief. One cannot fail to admit the truth of Mr. Stahl's statements; he speaks from the experience of a trained musician and with the keenness of a close observer. Yet there is one point, introduced by him presumably as a sub-argument or minor consideration, which has been in the humble opinion of the writer chiefly responsible for the application of new and undesirable ideas to comic opera mechanism. I refer to the unanimity with which the leading members of our most popular organizations branched out with companies of their own, coincident with the discovery that their efforts met with a greater degree of approbation than those of their fellow artists.

It does not require an analytical review of the situation to demonstrate that Mr. Stahl's three reasons, despite their accuracy, are all mainly dependent upon this one *premier* evil (in the term too harsh?). That brilliant organization, the McCaul Opera company, which was fully capable of interpreting the most difficult works of the foreign composers with true artistic expression, did not long survive the defection of De Wolf Hopper and a few more of his able associates. Wilson Hall, Jansen—a magnetic trio when grouped in the same company—undermined the very foundations of the Aronson company when they sought new fields, although strenuous efforts were made to fill their places. Other capable companies, too, suffered in a like manner, and The Bostonians alone remain intact.

With the advent of new stars in the comic opera firmament came the demand for the services of the American composer and librettist. Hitherto the efforts of these personages had been regarded in the light of laudable experiments and occasionally encouraged as such, but now we find them given the preference over their foreign brethren. Easier of access, they had plenty of opportunities to study and gauge the peculiar abilities of their ambitious patrons, and the further advantage of frequent consultations. With these resources thus curtailed in at least two distinct directions—first, in the predominance—they have been required to give to one particular character at the expense of those portrayed by the other members of the cast, and again, in having been compelled to keep in touch strictly with the idiosyncrasies of the individual who occupied that character—it is not surprising then that they have failed to duplicate the harmonious effects and artistic finish which characterized the productions of their predecessors in this line. The unfortunate librettist has been subjected to the bulk of the censure, prompted, no doubt, by the increased importance given to dialogue and humorous business, and the proportional diminution of musical numbers.

Do not these facts sufficiently explain also the apparent scarcity of competent singers? Scattered by the dissolution of the old, well-balanced stock companies, they are not necessarily lost, nor does it follow that their talents have in the slightest degree deteriorated. The managers, too, looking on the financial side of the question only, have simply kept in step with the procession, and what with the elaborate scenic displays and other new-fangled accessories which now seem indispensable, it cannot be said that their expenses have decreased with the legitimate worth of their production.

But there has been another obstacle in the path of our comic opera artists, and one fully as formidable as any brought to public notice. Not only did these candidates for stellar laurels decide to inaugurate their new departure with a brand-new attraction, but they have been forced, in order to keep up with the times, to present something fresh and original every successive season. Here we are confronted with the edifying spectacle of our talented co-authors in the guise of contractors, with a specified date staring them in the eyes, and a provisional forfeit hanging over their heads. To couple genius of any description with methodical rules and regulations is a deplorable inconsistency, and this has been probably the most serious handicap to the attainment of a high standard in American comic opera.

To advance reasons that almost speak for themselves is a comparatively easy task, but the suggestion of remedies that can only be rendered practicable by the cooperation of the general public, is quite another matter. After the positive beauties of *The Beggar Student* and *Ermine*, this self-same public did not demand the spasmodic merits of *Wang* or *The Merry Monarch*, but they accepted them with avidity even while realizing the painful contrast between the two modes of composition. These artists only fell in with the natural order of things when they started out for themselves; a constantly increasing population requires more theatres and added attractions. But until both press and patrons declare that they are weary of the subordination of ten persons in order to emphasize the eccentric talents of one individual, our really able composers and librettists must work with their hands metaphorically tied, and the results of their labors will show a steady tendency towards retrogradation.

Geo. P. Scanwell.

ABOUT AUTOMES.

Camille Urso is in Australia. She has been so much in this country that Americans have come to think of her as naturalized, if not as a native. She has crossed the Atlantic twenty-six times between New York and Liverpool, and with her husband she goes to Paris from this country for a holiday every year when her professional travels do not take her elsewhere. She has appeared in almost every country of the world except China and Japan. Madame Urso was born in Brittany. One of her most remarkable characteristics as a violinist is that she habitually closes her eyes when performing. This she explains: "People in the audience used to distract my attention. A lady might come in late wearing a high bonnet with nodding feathers. That bonnet immediately had an individuality above all others; it fascinated me. A young couple whispering behind their hands; others impatient and moving in their seats; a fluttering programme—they all distracted me. At first it was difficult to perform without seeing the conductor and orchestra; but perseverance was needed, as in everything else worth doing well. Now you know why I shut my eyes when playing."

Madame Belle Cole has been interviewed by a reporter for the Melbourne *Argus*. She went to Australia from England, where she resides, partly for a holiday and partly for relief from influenza. She is an American, although she has lived so long abroad that many here have forgotten her. She is established in London as a favorite singer. She was born in Chautauqua, N. Y., and was the daughter of musical amateurs. At the age of thirteen she was the principal singer in the village church. She made her professional debut in this city in 1883. In 1887 she went to England with her husband. There she was heard in a drawing room one day and was brought to appear in Albert Hall in public. The result was that she was engaged for six out of the ten concerts of the season at that place. She was afterward introduced at the Crystal Palace, and became so successful that she made London her home. She says as to one of the reasons for this:

"There is a side to English life that all Americans love, and that you can't get in America. I mean that quiet home life that is so peculiarly lovable. America is as yet an infant in arms. Everybody rushes. No one has time for the details of life. Why, the servant-girl question alone—and you know how indispensable good servants are to no one—is enough to reduce the average American woman to despair. For instance, we went to Colorado for two years for my husband's health, and said—what do you think?—At her mouth for a cook and £10 a month for a girl to do ordinary work, isn't that enough to drive any woman with domestic tastes mad? They say all good Americans when they die go to Paris. I believe they prefer to live in London. There, I have my own little house close to Hyde Park, and my husband and I spend our spare time in driving. We each have our own horses, and I have rather a reputation in London as a whip. Then on Mondays I have my 'at home,' and we enjoy our own little school circle. You don't know what it is for an artist to plunge into that kind of home life and have nice people about one. I just love it."

Mrs. Harry Watkins has returned to New York after a visit to her sister, Mrs. John Hoop, at Hollywood, Long Branch. She will return to the stage next season to play a character part in *Pawn Ticket 210*, in which her daughter, Amy Lee, is to star jointly with P. Augustus Anderson and Frank Doane. Mrs. Watkins has been in retirement several years. Formerly she and her husband were great favorites in the South, where they toured season after season in *Trodden Down*, *Kathleen Mavourneen*, *Pioneer Patriots*, and other plays from Mr. Watkins' pen.

Eleanore Mayo has changed her plans. A short time ago she declared that she would go abroad this Summer and spend a year in serious musical study. She is going abroad, but she is coming back in September to sing again the principal role in *Princess Bonne* for another season. During her short stay on the other side, Miss Mayo will put herself under the tuition of Pauline Lucia. The temptation to continue in Mr. Spenser's operas will be understood when it is said that Miss Mayo receives from him a *bona fide* salary of \$300 a week.

Sibyl Sanderson's fare belongs chiefly to Paris, although she has won success in other European capitals. She is a California girl. Her father was a judge of the Supreme Court. Miss Sanderson studied at the Paris Conservatoire. She is a protégée of Julius Massenet.

Clara Hunter has discovered a new reason for the hard times many young women have in getting on in the profession. We shall let her explain it in her own words: "Much has been said about the intrusion of the amateur in the ranks of the dramatic profession, but nothing has been said of a class in the profession who keep girls dependent on their own exertions out of employment just as much as the rich amateur. The 'class' referred to are the married women whose husbands are amply able to support them, but who continue to crowd out the more helpless ones because they want to be near 'hubby,' or they want to buy property, or 'hubby' thinks, 'Well, wife can support herself; I will keep my salary for other objects.' While it is very commendable in both husband and wife to wish to be together constantly, there is a moral side to the question, and that is, who are they crowding out? Plenty of girls, talented, young and pretty are not able to earn an honest living in the profession, because somebody's wife holds her position in a company. The reform can only come through managers, who, if they choose to, could give the dependent ones the first chance, and then both the amateur and the 'supported wife' would be chosen last instead of first. It is something to try to be just in this world."

Large date book for '92-3 will be sent on receipt of fifty cents. Supply Department, DRAMATIC MIRROR.

THE NEW YORK DRAMATIC MIRROR.

July 14, 1892.

SUMMER SUBSCRIPTIONS.

Proprietors going out of town for the summer may subscribe for THE MIRROR from this office for one, two, or three months upon the following terms: One month, 50 cents; two months, 90 cents; three months, \$1.25—payable in advance.

IN OTHER CITIES.

DENVER.

At Manhattan a three-act farce-comedy by E. C. Barrow, entitled *Betsy*, was produced week of 5-7, and made the same success as its predecessors. It is the intention of Mr. Neil, who very ably manages this part of the business, to give patrons something they haven't seen, and at the same time show the co. to the best advantage. In the later respect great success has been attained. Each member has been happily cast. Harry Corson Clarke has made pronounced hits in everything he has undertaken. There's no buffoonery about Mr. Clarke's work. His methods are strictly legitimate. John B. Maher has true comic methods also. William Ingersoll and Alfred Fisher are very clever, and are prominent in the invention of the comedy. Miss Crossman, the Blanche Sisters, and Miss Crowell are all artistic. There were some fine costumes in *Marry'd Life*. In this play Kate Blanche was especially clever as Mrs. Dove, a Bostonian sort of a woman, who has married an illiterate person, an ex-English butler, who shocks everybody with his frightful mispronunciation. Miss Blanche will create a role in L. A. Pickford's little *critic-craze*. Silver Living, with Mr. Neil as an accompanist. The piece will be given week of 9-11, in a new hall. Mr. Pickford is the well-known critic of the *Times*.

Many people are making the shade at Kilts' house now as many things to amuse. At the Hotel Stuart Robson gave a revival of *The Comedy of Errors* week of 5-7 to large business. The *Wreath* was also produced. John Drew will begin a five nights' engagement on 9. In the *Butterfly* and the *Hopkins* co. gave a special performance of the *Tea* Sunday night, a before dinner engagement for New York to meet Roma-Deo. It is to take place at Madison Square Garden. Some who were there to meet a Denver man who was down a good deal of talking. This was one of Sandow's earliest fans Sandow gave Mr. Neil. Another was that he would give him if he would show his face on the stage again. They won't either. Mr. Neil is a strong man, however. He is permanent this week at the Lyceum. His strength is

now known. Harry Corson Clarke will open in the Fall a drama company and school in Denver. He thinks the *Times* is wrong.

The Paris of Arlington Park has been fully paid off its projector. Thousands have seen

W. P. PEABODY.

ST. PAUL.

The William Morris co. gave their initial performance at the Metropolitan Opera House a week ago. A very successful presentation of *Dumas' Don* and *The Three Guardsmen*. A large and representative audience testified their appreciation of the skill and artistry of the co. throughout the production by beauty,oplaints and curtain calls. In the case of Dumas' *Don*, Mr. Morris finds an opportunity to display his versatile talents. Rita Mayne, in the rôle of Constance in a charming manner. D. Bradley was strong, dignified, commanding as Anne of Austria. Ben Johnson's strong impersonation of Cardinal Richelieu was most convincing and a surprise to his many friends. Russell Maxwell's Duke of Buckingham was particularly good. John J. Collins was excellent as Count De Rochester. Carrie Strong as Leonora, W. J. Norton as King Louis, Margaret Weston as Adela, Weston Liston as Portion, Billie Weston as Arane did excellent work in their respective roles. Our friends p. 10.

The Grand Opera House had a week of 5-7.

The Columbian Comic Opera co. closed their engagement of the Metropolitan co. The co. will rest until the commencement of the coming season.

Manager Murray stated that salaries were all paid up and future expenses of the members provided for. Mr. Murray has made many friends during the existence of the co. in St. Paul.

George B. Bradley met with commendation from his former auditors in dressing the part of Anne of Austria in a tasteful and elegant manner.

The Twin City Jockey Club running races, drew numerous crowds at the Washington race-course daily. The racing continues thirty days.

During the performance of *The Mikado* by the Columbia Opera co., a nest animal specialty was introduced between the first and second acts by Mr. Lewis, Lester, St. Clair and Vernon.

The Andrew and Weston Opera co. will fill an engagement of Summer operas at Mr. G. Grand Opera House.

GROUNDS CO.

CHARLES CITY.

The Fall of Corinth, a military drama with scenes relating to the Mexican war, written by John Crockett, was produced by her for the first time here at the West Street Opera House with a brilliant cast. Miss Crockett played the leading role, Cleo, a spoiled young girl, who was the actress' captain, and the great beauty of the group in time of peril. Robert Corcoran as Captain Crawford, was a manly soldier and a valiant lover, and played with strong effect.

James S. Wood was excellently cast as Orderly Jones, but made the best of it. Mary White looked beautiful as the Mexican spy. The rest of the cast, including Webb, Wadding, R. F. Morrison and others, were fine. The plot showed a clever appreciation of character effects, and properly elaborated and presented by a strong, and with appropriate scenery and effects, would probably prove a strong success. The audience was large and fashionable.

At the Coates the Kemper stock company played for last week a-7 presenting a farce, *Betsy*, something after the style of *Jesse*. Mr. Shell and Walter Brown were excellent in the leading roles. A one-act play by Collin Keister, entitled *Loring*, followed by Young Mr. Winslow. Their success demonstrated the fact that a summer comedy co. can succeed here as they have good stock and good business and are over twenty thousand dollars ahead. Their success is largely due to the services of Mrs. Lincoln A. Keister, wife, who assisted in all the advertising, and Mr. Winslow who managed all the stage business and had a general driving road.

A grand musical performance of *As You Like It* will be given by the co. at Fairmont Park on

FRANK B. WILCOX.

PROVIDENCE.

Continuing the hot weather good-sized audiences attend Lorraine's Opera House. The attendance for week of 5-7, which is the closing week, is The Hidden Hand played by the stock on, with Katherine Lester as Cleopatra. The role suited Miss Lester's vivacious style and her action was in every way interesting. Justin Page, William Farnum, J. H. Hollings, and Lillian Mortimer furnished good support.

Manager William C. Chase benefited 5, and the theatre was crowded. The Hidden Hand was presented in the afternoon by the entire stock. In the evening Miss Page's laughable farce, *Charley's Aunt*, the Little Rebel, was given with Lillian Mortimer in the title rôle. Hollings' National Band gave a concert for an hour and a large number of spectators turned out to appreciate it.

Continuing Mr. Elton's benefit at this house, 20, was a grand one and a great bill was presented. The program on, commenced in Pygmalion and Galatea and other greater specialties were Leslie Montague, J. J. Thompson, lots of Miss' son on, Miss Theodore, another soloist, lots of Elton's Band, Victor Tamm, violinist, and Charles Barringer in songs. Fred and Alice Warren of Lethrop's forces, spent portions of last week at Providence.

Mr. Harry Collier, the courteous and popular conductor of the Providence Opera House, is assuming manager Merfield at Silver Springs.

ATLANTA.

Robert Mathews' Summer Opera co. at the Edgewood Avenue Theatre is still drawing immense audiences, and each opera sung appears to be more popular than its predecessor. This week the Princess of Trebizonde is the money-maker, and with the single exception of the slight drag that occurred in the first act on the opening night, the opera went with a dash that was indeed pleasing and gave genuine satisfaction throughout. Fra Diavolo is to be sung next, and the living pictures are to be offered as an extra specialty, this being their first presentation upon our stage.

Henry Isaac, the new baritone, is meeting with marked favor from the patrons of the Edgewood. The benefit at the Edgewood Avenue Theatre, a few days ago, was a great success. Miss Theodore, the Little Rebel, was given with Lillian Mortimer in the title rôle. Hollings' National Band gave a concert for an hour and a large number of spectators turned out to appreciate it.

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Ida Marie Rogers, the soprano, whose Summer home is in Pawtucket, is taking a short course of technical studies with William R. Lane.

Robert Pollard, one of our most prominent bass singers, has signed with the Robin Hood Opera co. for the season of '94-'95, and opens at Halifax Sept. 2.

The amusement resorts down the bay are all in running order now. Attractive vaudville entertainments are being given daily at Crescent Park and Rocky Point.

HOWARD C. REIPLEY.

WASHINGTON, D. C.

The Midsummer vaudville entertainment at Albaugh's Grand Opera House is a clever departure from the regular groove of Summer amusement. Manager Allen has hit the popular taste, and the roof garden will become quite the rage. The audience has been large, and the excellent specialty work of a first-class on, received many encores. The living pictures, exhibited under the stage direction of John E. Williams, are the strongest kind of a success. The display embraced the following subjects: "Mignon," "Cupid's Vacation," "Sophie," "Psyché at the Bath," "He and Jack," "The Storm," "Psyché at Nature's Mirror," "The Diver," "Lady in the Hammock," "Cupid and the Butterfly," "A Figure Study," "Nadia," "The Wave," "The Helping Hand," "The Cran Shooters," "Lovelet," "The Ferryman," "The Polar Star," and "The Dancing Hour in the Temple of Dionysus." The last named was an elaborate piece that covered the entire stage. In addition to Belasco Horn and La Petite Freddie, who have been re-engaged, Ward and Vokes, the De Forests, Lillie Larivelle, Amabelle, the skirt dancer, and the Bison Brothers will comprise the newcomers for week of 9-11.

The sixth week of the very successful season of the comedy stock co. at the New National Theatre was made notably enjoyable by a revival of two of last Summer's strong hits. Handicke's two act comedy *A Bachelor of Arts* and Broughton's petite comedy *Ruth's Romance*. Both were more than well done and the individual efforts of Frederick Bush, Charles Coote, Joseph Wheelock, Jr., John Findlay, Charlie Mackay, Mary Sanders, and Mandie MacLean were rewarded with applause and approval. This was Miss MacLean's first appearance with the co., and she instantly jumped into favor. An Arabic Night is in rehearsal.

Ormond E. Butler, who has leased the Bijou (formerly known as Harris' Bijou Theatre) for a term of years, took possession 5. The house is now in the hands of the carpenters and decorators and many improvements will be observable when it opens for the season, Aug. 20. This is the week preceding the Grand Encampment Knights of Pythias, when many thousands of strangers are expected to be here. The opening attraction will be Tom Pastor's select Vanderville comic.

John Pistoni, leader of the orchestra, and Edward Powell, treasurer, connected with the house under the former management, have been engaged.

The regular season of the New National Theatre will be inaugurated Aug. 27 with Robert Dowling in classic drama under the management of W. E. London.

Concord Hall, a spacious auditorium, with a seating capacity of nearly 4000, has been recently equipped with a large portable stage with all modern appliances. It is the intention to present, during the season, all big events of a spectacular, operatic, or dramatic nature. David Powers has been engaged for a term of years as manager.

T. Arthur Smith, treasurer of Albaugh's Grand Opera House, and Charles A. Shaw, treasurer of the New National, both of many years' standing, change places with the commencement of next season. Mr. Shaw, in connection with his other duties, will act as assistant manager. Treasurer Harry E. Allen, of the Academy of Music, has also been promoted. He will assist Manager Harry Raynor in the conduct of the house.

Merrie Britton and Dean, of the Academy of Music, Baltimore, are negotiating with John E. Williams to put on a series of living pictures for the opening of their regular season, Aug. 20.

Helene More, the female baritone singing at Albaugh's, is an honorary member of Washington Lodge of Elks. She received marked attention from members of the Order. She proudly wore slightly during her singing tour the costly gold and jeweled ruby Elk badge presented to her by Washington Lodge on the occasion of her appearance at their last benefit.

Albert G. Riddle, of last season's Russell's City Directory co., is at his home for spending a portion of his time and money. He is undecided as yet as regards next season. "Bert," who is a great ball enthusiast, will figure shortly as one of the "shorts" in the coming baseball game between the "Shorts and the Talls" of the Columbia Athletic Club.

The balloon ascensions at River View are such a success that Manager Grant Parrish is invited to continue them every Sunday. Mr. Parrish anticipates another Entertainment trip this Fall, returning about Christmas. This will make his fifth tour abroad for pleasure.

Charles Cora, a strong favorite of the Summer stock at the New National, on his retirement from the co. July 2, was given quite a "show-out" by his friends.

John and Joss, the two little colored boys of Washington, know throughout the land from their connection with Francis Wilson, figure magnificently in a series of stages in one of the living pictures at Albaugh's.

The walking matinee at the Lyceum close this week. A baseball device, covering the incidents of a game now holds the stage. The audience is good.

Concord State goes with Augustine Pitou next week in San Jose.

James Brock, of Hyde and Belasco, was a visitor last week.

DETROIT.

Saturday evening will witness the close of the notable engagement of the Marischka Grand Opera,

which will give place at Ford's to Dingle Bell and his merry co. in light opera. The Marischka co. will go hence to Philadelphia for a season of six weeks, when it will return to Detroit. The co. has been phenomenal, and very well deserved, and it will be uneven pleasure to witness the various artists both before and behind the footlights, for the orchestra ranks well with the vocalists, and deserves a fair share of the praises of Albaugh's.

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and well-pleased audience. The parts, without exception, were well taken. George Andrews made a splendid impression in the title rôle. Frank Doshen and Ed. Andrews were very funny as the two thieves. Myra Morilla made an emphatic hit as Zerlina. Chinaman, Patience 5-7.

The Grand Opera House and Peacock's Theatre are both dark.

At the Lake Street Pavilion Dan Military Band and Ade Richmond, the soprano, continue to draw crowds.

E. C. CARPENTER.

BUFFALO.

At the Star Theatre the opera company has organized on the cooperative plan, with Richard Carroll at the head. The former management did not produce, and salaries were unpaid for a few days, and the present arrangement was hastily brought about and everything in progressing smoothly. The Star, with Tommie Macdonald Yum-Yum played to full house.

At the Lyceum *The Dagger and the Rose*, a new melodrama, was exhibited by the Living Pictures. Great care and discrimination is shown in their production, and they are a most emphatic success.

W. Shae's Concert Hall is a great thing for the Summer evenings. Josephine Sabat, Johnny Carroll and Dorothy Drew please the patrons to contentment, and accompanied by copious draughts of cool beverages, amidst the whirling fans, life seems worth living.

BEST HAIR.

CORRESPONDENCE.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN. Tuesdays (F. J. Clarke, manager): Hallen and Hart pleased a fair-sized audience June 29. Potter-Bellco.

ILLINOIS.

CHICAGO.—GRAND OPERA HOUSE (Chamberlain and Co., manager): Dark.—ITEMS: Your

correspondent was appointed District Deputy for Illinois while attending the Grand Lodge meeting of the B. P. O. E. held in Jamestown, N. Y., 18-29. E. B. Walker, in advance of the Andrews' Opera co., is in the city negotiating for a Summer season of comic opera. From present observations the outlook is flattering. The Andrews' co. are old Prairie favorites. —J. D. Murphy, late treasurer of the Grand, attended the wedding of "Colonel" Kennedy, of Springfield, Ill., acting as best man. Mr. Murphy will act as treasurer of the Grand under the next management.

EE GIB.—DU BOIS OPERA HOUSE (F. W. Jenkins, manager): John Whaley, with Katie Portman in Little Missie, to a full house afternoon and evening of 5.—ITEMS: Manager Jenkins has leased the Opera House for a term of three years. His management seems to have been very satisfactory as there were twenty-eight applications for the place. The season will open Aug. 1 with *The Chariot* by Bell. We wish John Whaley unbound success.—Whaley is spending his vacation at Dundee at present. He will open his season at Hallen, N. S., Sept. 10 to Rhine.

CHAMPAIGN.—CASINO THEATRE (R. F. Harris, manager): Wells and Wm. J. W. McAndrews, and Barnett and Burnett, in variety work a-5. The Great Adams Family 9-12.—ITEMS: Denier Imperial Opera co. cancelled their engagement at the Walker 5-7 at the last moment.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Eddie Godfrid commenced a week's engagement 5-10 to a crowded house.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogan, manager): Margaret Paul on June 21-22 to small business.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (C. J. Weiser, manager): The High School Commencement Exercises June 21 were well attended. Treasurer Goddard, of the Grand, returned from a pleasure trip to Des Moines.—ITEM: J. I. Tucker, manager of the Opera House at Lake Benton, Minn., is visiting in this city. The Grand is being thoroughly renovated for the coming season.

OTTAWA.—GRAND OPERA HOUSE (Ed. M. Rydby, manager): Eddie Godfrid closed a successful week's engagement at the Grand in spite of the extreme hot weather.

DETROIT.—FOURTH OPERA HOUSE (William Foster, manager): One of the finest concerts ever given in the city was the Grand Complimentary Concert tendered Mrs. Emma Morison-Komine June 21, with the assistance of the best home talent. This was Mrs. Komine's first appearance before a Des Moines audience since her return from abroad, where she made a decided hit. The concert was given under the direction of Professor M. L. Hart, and was another of his many successful entertainments for which the Des Moines people may be justly proud.

MISSOURI.

ST. LOUIS.—GRAND OPERA HOUSE (Madison and O'Connell, managers): The Four Seasons co. in Engaged return date to a large and very full-sized audience 5.—ITEMS: The Four Seasons co. will play here every two weeks during the Summer season. This co. only plays three Kentucky cities, Louisville, Lexington and St. Louis.—ITEM: The local management has booked for the coming season the best line of attractions ever presented at this theatre.

LOUISIANA.

July 11, 1894.

THE NEW YORK DRAMATIC MIRROR.

7

"That delightful freak of humor!"

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WISCONSIN.

OMNIOSO.—GRAND OPERA HOUSE (J. E. Williams, manager): Ezra Kendall's return engagement in *A Pair of Kids*, matinee and evening, a. to a full house.

ANTIGONE.—OPERA HOUSE (Hoehler Brothers, managers): Ezra Kendall in *A Pair of Kids* June 2; big business. Return date 11; S. R. O. Si Plunkard 12.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Sackett Theatre co. June 22-23; fair business.

MADISON.—FULLER OPERA HOUSE (Edward H. Fuller, manager): Effie Elsler in *Doris* June 2; drew a fairly good house.

CANADA.

TORONTO.—ACADEMY OF MUSIC (M. S. Robinson, manager): W. S. Cleveland's Minstrels opened a brief engagement a. (Dominion Day), to packed houses. It is one of the best minstrel performances seen here in a long time, and is deserving of the liberal patronage extended.

ST. JOHN.—OPERA HOUSE (A. G. Skinner, manager): Second season of W. S. Markins co., producing *Incog.*, *The Planter's Wife* and *The Southerner* to crowded and enthusiastic houses. The success of this engagement has been remarkable; S. R. O. being the order of the day. Melodrama, an excellent co. and magnificent scenery, together with Mr. Markins' personal popularity were the causes.

MONTRAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): James K. Hackett brought his season to rather an abrupt close with two performances of *An Arabian Night* a. (Dominion Day). At the evening performance a body of the H. A. A. A. boys who had been out cycling attended in costume and gave some selections on their site and drum band between the acts, and three rousing cheers for Mr. Hackett. —TARANTAS ROYAL (Sparrow and Jacobs, managers): The Royal closed its regular season with the annual benefit to the attaches of the house. The Rose and Shamrock, an Irish drama, was presented under the direction of Edwin Varney, and with a number of clever specialties made up an excellent programme. Besides the professional talent engaged a number of well-known local amateurs took part, notably several members of the Kirk family. Lew Rohrbach made a speech on behalf of the attaches and promised a good bill of fare for next season. The Royal will now remain closed for several weeks, for redecoration, etc., etc. Cleveland's Minstrels will appear at the Academy of Music 10. A benefit was tendered to Sid Smith by the members of the Hawthorne Baseball Club 20. A good concert programme was rendered. Al. Hart, who goes out West next season to play the *Dragon*, is a Montreal boy. He is spending the summer vacation in this city.

VICTORIA.—VICTORIA THEATRE (Robert Jameson, manager): The John Griffis Faust co. played to fair business June 20, 21 and matines 20.

FOREIGN PLAYS AND PLAYERS.

ASSOCIATION THEATRE.

MELBOURNE, May 18.—The Bland Holt Dramatic company are having a successful season at Williamson and Musgrave's Princess' Theatre. They have produced *A Woman's Revenge* and *The Prodigal Daughter*. The company includes Bland Holt, W. H. Baker, E. Saxe, J. Congrove, Mrs. Bland Holt, Henrietta Watson, and Harry Ireland.

Maggie Moore's company at the Theatre Royal are in their seventh week with *Struck Oil*. The Circus Queen, a musical comedy, is to be staged on May 19.

Dan Barry's Dramatic company are in their twenty-second week at the Alexandra Theatre. Uncle Tom's Cabin and The Octopus have been followed by *Queen's Evidence*, which now holds the boards. Over thirty years have elapsed since the Octopus was first produced here by Joseph Jefferson, who is said to be the most natural actor who ever visited Australia. Mrs. Eaton, who came here with the George Minstrels some years ago, is playing her old part of Uncle Tom. He was the Peter in the Octopus, and very happily shows the difference between a real negro and his burlesque counterpart.

Arthur Garner opened the Bijou Theatre on May 8, with *The Moon* of May Fair, which was very successful in England. The company includes Walter Bieldy, R. N. Marwood, Fred Cranbourne, Annie Taylor, Edith Bland, and Ethel Hayden. Friends, which was first produced here by a London company on June 20, 1879, is to be staged on May 19.

Lillian Tree, who appeared here in *The Beggar Student* and other operas, will leave for New York in July under engagement to Abbott and Green.

James McCormick, for many years leader of the orchestra at the Wellington, New Zealand, Opera House, fell down the staircase under the stage recently, fracturing his skull and breaking his arm. He died forty-eight hours afterward.

Madame Belha says she will revisit Australia next year.

J. C. Williamson, who is now in London, has engaged George Edwards' Gailey company for a visit to Australia next year. They will come via America, and will appear in San Francisco and New York. In the latter place they will be joined by Charles Hoyle, now in Australia.

J. E. Greville, a popular Australian comedian, whose career extended over a period of forty years, died on April 26, aged sixty years. He visited Europe a few years ago.

NOTES.

The announcement is made that J. M. Barry and Mary Ansell, a clever actress who appeared in his *Walker*, London, are to be married.

Malcolm Saloman's *A Modern Eve* was produced at the Haymarket Theatre, London, last week. The drama is modern, in that it deals with the type of woman who is weak, selfish and irresponsible in social life. This part was taken by Mrs. Beirbohm Tree. The play evidently will not interest an average audience. It was applauded by the picked audience that witnessed its first representation.

Marshalltown, Ia., claims to be one of the best one-night stands of its size in America. Ike C. Speers, the manager of the Odellon, plays but one good attraction a week, which can play to six or eight hundred dollars.

DATES AHEAD.

Business and Agents of Traveling Companies and Correspondents are invited that shall present shows on Friday. Telegram notifications to our correspondent from time must be received at least two weeks in advance.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Mayoy, mgr.): Duluth Minn., July 12.

BURTON AND SMITH: Monmouth, Ill., July 9-14; Rock Island 6-11.

CRAVEN STOCK (Joseph Brooks, mgr.): Chicago, Ill., July 9—indefinite.

CHARLES FROHMAN'S STOCK: Chicago, Ill., May 21—indefinite.

CHARLES' AUNT (Charles Frohman, mgr.): Chicago, Ill., April 20-Aug. 12.

COOK, PAYNTER (David J. Ramage, mgr.): Fargo, N. D., July 9-14; Crookston, Minn., July 16; Zimmerman, Minn., 21-25.

COWELL-MCDOWELL: Presque Isle, O., July 2—indefinite.

ELLISWOOD AND CRESLEY'S PLAYERS: Salem, N. Y., July 9-14.

FLEMING'S GOONSHIPS (William Pottin, Jr., mgr.): Marshalltown, Ia., July 9-14.

FAUST (Souther's): Monroe, Ind., July 11; Monticello 12.

HALLIE AND HART (James Jay Brady, mgr.): Leadville, Col., July 10; Salida 11; Pueblo 12; Colorado Springs 13; Denver 14.

HAMILTON'S STOCK (W. W. Hanley, mgr.): San Francisco, Cal., June 18-Aug. 12.

IAS VAN COBLAND (Albert Tavernier, mgr.): Grand Rapids, N. D., July 9-14.

JOHN DAW (Charles Frohman, mgr.): Denver, Col., July 9-14.

JAMES A. CORBETT (Wm. A. Brady, mgr.): Worcester, Eng., July 9-14; Leeds 18-21; Belfast, Ireland, 22-25; Dublin 26-29; Liverpool 30-33.

JAMES (Westers): Grafton, Mass., July 12; Grafton, Mass., July 14; Grand Forks, N. D., 15; Crookston 16; Moorhead 17; Fergus Falls 17; Alexandria 21.

MARIE HILLMAN (W. G. Snelling, mgr.): Schenectady, N. Y., July 9-14.

MARGARET PAUL (Lawrence Russell, mgr.): Jerseyville, Ill., July 9-14.

MARY WILLIAMS: Oneonta, N. Y., July 9-14.

OUR COUNTRY COURTS: Hastings, Mich., July 10; Charlotte 11; Mason 12; Grand Lodge 13; Greenville 14.

POTTER SHELDW: San Francisco, Cal., July 12.

SPUNKARD (Merle Norton, bus. mgr.): Washington, Wis., July 10; Ashland 11; Ironwood, Mich., 12; Rhinelander, Wis., 13; Antigo 14.

THE PASSING SHOW: New York city May 21—indefinite.

WILLIAM MORRIS STOCK: St. Paul, Minn.—indefinite.

OPERA AND OPERA-GAUFNA.

AMERICAN GRAND-OPERA (Fred A. Thomas, manager): Worcester, Mass., July 2-15.

ANDREW'S OPERA: Minneapolis, Minn.—indefinite.

ALADDIN, JR. (David Henderson, mgr.): Chicago, Ill., June 6—indefinite.

CAMILLE DE AVILLES OPERA: Boston, Mass., June 18—indefinite.

DAVIS JONES: Boston, Mass., July 2—indefinite.

DESOTO OPERA: Minneapolis, Minn., June 4—indefinite.

DRYDEN OPERA: New York city June 12—indefinite.

EGERTON OPERA CO.: St. Louis, Mo., indefinite.

MACLAREN-KENNEY OPERA: Baltimore, Md., July 2—indefinite.

MURRAY-LAKE OPERA: Cleveland, O., indefinite.

MUSICAL-MASQUERADE: Boston, Mass., June 21—indefinite.

PAULINE HALL OPERA: Boston, Mass., July 9—indefinite.

SCHLESINGER OPERA: Chicago, Ill., May 29—indefinite.

SOUZA'S BAND (D. Blaisdell, mgr.): Manhattan Beach, N. Y., July 1—indefinite.

THOM'S SEASIDE (W. F. Falk, mgr.): Chicago, Ill., July 1-21.

WILBUR OPERA: New York city May 21—indefinite.

COMEDY.

BARNUM AND BAILEY: Pittsburgh, Pa., July 14; Youngstown, O., 15; Akron 16; Toledo 17; Mansfield 18.

BENTING'S: Danforth, Mo., July 14; Calais 12.

J. H. LE PEAL'S: Le Roy, Ill., July 14; Farmer City 12; Champaign 13; Danville 14.

LEON'S: Washington: Cobleskill, N. Y., July 14; Sharon Springs 15.

WALTER L. MARSH: Waltham, Mass., July 14; Chelsea 12; Malden 13; Woburn 14.

W. H. HARVEY: Rutland, Vt., July 14; Whitehall, N. Y., Saratoga 14, 15.

WELSH BROTHERS': Pottsville, Pa., July 14-15.

COMEDIES.

BUFFALO BILL: Brooklyn, N. Y., May 21—indefinite.

BRISTOL'S DR. M. QUINN (John C. Patrick, mgr.): Ottawa, Ont., July 9-14.

GUS HILL'S NOVELTIES: Denver, Col., July 2-14.

HAGENBERG'S TRAINED ANIMALS: Manhattan Beach, N. Y., Jane 1—indefinite.

HARRIS BROS. MINSTRELS: Putnam, Conn., July 11; Danielville 12; Monville 13.

OPEN TIME.

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ATLANTIC, Ia.: Atlantic Opera House, August Fair week, Sept. 10-11.

CAMBRIDGE, O.: Hammond's Opera House, Aug. 20-Sept. 1, 18-19.

CHESTER, Pa.: Grand Opera House, August 5, 12, 19, 26, 33, 30, 31, 38, 39.

CHICAGO, ILL.: The Ferris Grand, Aug. 21—week.

MOUNT STERLING, Ky.: Grand Opera House, June and July.

NEW YORK, O.: Music Hall, Aug. 15, 16, 17, 20, 21, 22, 23, 24, 25, 26.

ONOKOSH, Wis.: July 2—week, Sept. 10—week.

WARREN, O.: Warren Opera House, Sept. 4-5, 11, 18, 22, 29, 30, 31.

WHEELING, W. Va.: Opera House, Sept. 17—Fair dates.

WHEELING, W. Va.: Grand Opera House, Aug. 26-27, 29-30, Sept. 2-3; Fair Week, 13-14, 17-18, 24-25.

A MENU OF MIRTH AND MERRIMENT.

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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1873.)

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line. Quarter-page, \$1.50; Half-page, \$2.50; One page, \$5.00.
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NEW YORK. - - - JULY 14, 1894

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

CASINO—The PAVING SHOW: Roof Garden; 815 & 821 CENTER AND BALT'S—VARIETY AND OPERA, 821 BROOKLYN.

ADMIRAL PARK—BUFFALO BILL'S Wild West.

THERE seems to be idleness on other Islands.

If the people of this country are fond of variety in life, it is quite probable that after the experiences of this summer, which are the reverse of amusing, they will be ready for amusement.

THE objection by the Kendalls to the adoption of the stage by their son, Domingos Gaustron, for whom they had hoped in the law, is as amusing to others as it is evidently serious to them. It smacks much of kicking down the ladder after a successful climb.

IT is now said that the Rev. Oliver J. Brown, of Buffalo, whose speech before the curtain on the occasion of the production of his play in that city was published last week, may himself appear in the play in the character of a cardinal. There is no surplus of good cardinals on the stage to-day, and the Rev. Mr. Brown is not wholly unfortunate in his name.

WHILE playing in Sowing the Wind in Minneapolis the other evening, Harry Miller waited in statu quo impatience upon the wailing of an infant before continuing with his lines. Let us imagine—if we can—some actor of the old school—say Louis Forster—thus giving place to the present business of a play while a baby moaned! And yet the theatre is no place for infants.

THERE is a popular belief that Boston never has doubts about anything mundane—perhaps about anything celestial—and particularly about anything theatrical or literary. And yet a despatch says that the Boston customs officers are hesitating as to whether they shall permit a consignment of the works of Zola to pass into that port. But perhaps the customs officers are not Bostonians.

A COMIC opera now playing in Chicago advertises its former vogue in New York among other things by the testimonial of a well-known manager who said: "Saw through the show forty-three times." In Chicago, probably, they do not know that the manager was sitting in his own theatre all those times. Why not have given an idea of the continuous crowds by adding the testimonial of the head usher, who might be Sam or Jones, to this effect—"Saw through the show for one hundred nights."

CENSORSHIP.

AN English theatrical writer, Roger W. Lowe, has entered the lists in defense of the stage censorship in England, an office that has been somewhat liberalized of late years, yet which in its most liberal mood is antagonized by a growing number of writers on stage topics who believe that stage censorship is radically wrong.

Mr. Lowe ridicules the idea that the public is fit to elect and select its own amusements, and in effect asserts that without the censorship impurity and indecency would reign on the stage.

It is a fact that with its censorship the English stage to-day is no purer than the stage of this country, where managers submit their enterprises to the public without censorial mediation or meddling of any sort. If anything, the American stage is more free from morally objectionable features than is the English stage with all its restricting formalities.

MR. IRVING AND THE QUEEN.

ACABLE note the other day stated that it was rumored in London that Henry Irving was to make his appearance at Court at a late levee, but his name was not on the list of those who attended upon that high social ceremonial. And then it was said that no actor, no matter how eminent, ever had been favored by a presentation at Court, owing to the ancient social antipathy to the profession.

Mr. Irving may or may not be ambitious to figure at a Queen's levee, but if he should there appear he would no doubt make a hit.

Mr. Irving has been good enough to entertain the Queen by her special command at Windsor Castle, and there seems to be no valid reason why he should not be so esteemed by Her Majesty as to be permitted to make his non-professional bow in the mixed company that peoples the receptions at court.

TOO LATE!

A GERMAN agent the other day arrested a little girl whose happy spirit impelled her to dance on the sidewalk to the music of a piano organ, and dragged her into the forbidding atmosphere of a police station, where the child's frightened mother was made to promise that she would lock the little one within doors henceforth when an organ was heard on the street. And yet, to effectively stifle the happy impulse and destroy the innocent spirit of childhood, this business of Gaustron's ought to have been commenced when the world itself was young by an original and self-evident Conspicuous.

Mrs. DAVIS made quite a hit on her first appearance. But perhaps we had better call it a strike.

ENTERTAINMENT FOR THE WOMAN'S SERVICE.

She came back to her boyhood home After some forty years.
 And when he looked upon the scene His old eyes filled with tears.

 Upon the old-time common, where He'd played with the boy and girl There rose into the sunny air A wondrous fragrance and.

 Of all the scenes he once had known He could not find a trace, Nor could he find among the crowd One face, familiar face.

 Despite could he find that was not changed Until across the way, He saw the tell-tale with these words: "God bless you" By Ade Gray.

—Chicago Times.

A HUMOROUS ACCOUNT.

Dear ACTRESS DEPOT:—"Are we quits?"
 Second ACTRESS (looking proudly at the next audience)—"Almost."—DEPOT.

ANNOUNCEMENT.

"Great Scott! What are they applauding that fellow for? He's got a voice like a cowbell, and he sings out of the side of his mouth."

"Well," said the manager, carefully examining the voice of the exponent, who had not allowed his audience in a tragic reference to his brother lost, "I should say that first of all you needed a regular course in anatomy."—Chicago Tribune.

WHAT WAS THAT?

"Would you mind telling me," asked the exponent to honor of the stage, after he had finished declaiming a powerful oration, "what sort of study I need most to complete my art?"

"Well," said the manager, carefully examining the voice of the exponent, who had not allowed his audience in a tragic reference to his brother lost, "I should say that first of all you needed a regular course in anatomy."—Chicago Tribune.

THAT WAS THE POINT.

He—These dramatics have such a monstrous method of making their loves proper.

SHE—Yes, but they do proper, and that is the main thing.—New York Sun.

THEATRE.

HENDERSON.—Manager David Henderson, of Chicago, has shown an interest in the Broadway Theatre, Denver. He has renewed his lease of the Chicago Opera House for ten years, controls the Duquesne Theatre, Pittsburgh, has an interest in Norton's St. Louis theatre, and owns the most elaborate entertainment before the public, Aladdin, Jr.

ALEXANDRA.—Ada Alexandra (Mrs. C. E. Hawley), for several years alighting German dialect artist in London, received the part the task at the special matinee performance of The Globe Trotter at the Garden Theatre last Tuesday on the preceding Saturday afternoon.

MONA.—Mona Mara will sail for Paris next week for a month's stay. She expects to produce her new play next season.

MacLean.—R. D. MacLean and his brother, Augustus, will spend a few days in New York next week. They propose to enter some of their high-bred horses in the Autumn races in New York, Philadelphia, and Baltimore.

GODOV.—Signorita Godoy denies the assertion that she will be a member of the Metropolitan Opera and Scotch company which Harry H. Pitt is organizing. She says that she was interviewed by a representative of Mr. Pitt regarding such an arrangement, but nothing was settled. That is all Signorita Godoy knows about it. Mr. Pitt furnished the statement for publication to a Mexican representative last week.

RUSSELL.—Lillian Russell has been spending a week at Saratoga. She will sail for Europe by the *Paris* on July 15. She will open her London engagement at the Lyceum Theatre, under Aubrey's management, on Sept. 3.

BONIFACE.—Mr. and Mrs. George C. Boniface expect to go to California for a few weeks.

ABERSTROM.—Ullie Aberstrom left New York last week for her home in Chicago. She expects to produce three new plays next season.

CONWAY.—Through the death of her aunt, in this city two weeks ago, Martha Conway is reported to have inherited a substantial legacy.

BURROS.—Marie Burros has been engaged by James O'Neill as leading lady next season. She will be seen as Olympia and Virginia and in other legitimate parts. Iris and Miss Burros expects to star the season after next.

MACDOUGALL.—Melbourne MacDougall sailed his champion cuban, the *Fancy D.*, in the Fourth of July race at Plymouth, Mass., and left every competitor far behind. Mr. MacDougall is an accomplished yachtsman. He handles a boat with remarkable skill and judgment.

GUTHRIE.—Nellie Guthrie, who has just returned to London from South Africa, contemplates a trip to this country next season. She is the only woman who does a sketch a *La Goumelié*. She has taken Coronay Goumeli's place in the German Reed entertainment in London when he was ill. She is a sister of Richard Guthrie.

MURRAY.—W. J. Murray, of Cleveland, sailed for Europe on Saturday.

CALLOW.—Elmer Callow, the American actor, gave some from Andover, assisted by members of the Odison company, at the journalists' matinee at the Comedie-Francaise recently. She was applauded for her excellent reading and acting as Hamlet.

MURRAY.—Elizabeth Murray and her friend, Elsie De Wolfe, were recently entertained by Henry Irving in London.

HOPPER.—Mr. and Mrs. De Wolf Hopper are enjoying life at Long Branch.

RUSSELL.—Lillian Russell and her sister, Minnie Leeson, are at the Grand Union Hotel, Saratoga.

ROBERTS.—Helen Berry is at Bellport, L. I.

ROBB.—Mr. and Mrs. Edwin Hilton Robb were visited one day last week by Mr. and Mrs. W. H. Cross, who frequently call on their friends along the New England coast while about *The Senator*.

MURRAY.—Alice Holmes is enjoying her vacation in Chicago with her sister, Mrs. Harry W. Cross. Miss Holmes has had many offers for next season through her cast in *The Senator*, but she has not yet made any decision.

EMERY.—Nina Sylva-Emery appears to have made a hit in the part of the Duchess of Berwick in *Lady Windermere's Fan*. The critics of Western papers generally have accorded high praise to her.

POWELL.—Charles Powell is at Bellport, L. I. He expects to go to the mountains in a week or two.

PARKER.—Nellie Parker has sufficiently recovered from her severe attack of influenza to resume to make a round of the London theatres, although she was compelled to use crutches. Her great popularity is attested by the fact that the audience

cheered her in every theatre where she was recognized.

LETTERS TO THE EDITOR.

AS TO ACTORS.

BOSTON, July 6, 1894.

To the Editor of the Dramatic Mirror:

Sir.—No better history of the stage as it is to-day, existant, or ever will be than the columns of *Drama Ahead* in THE DRAMATIC MIRROR.

Will any one claim in his most enthusiastic moments that among those scores of traveling attractions of the season just closed, there were a round half-dozen who could produce a tragedy, or comedy in blank verse, or anything requiring expertise, skill, thought or study?

How long has it been since there were scores of such tried organizations, capable at a week's notice from the appearance of the casts in the east case, to present at least six changes of bill a week, for two weeks or more if necessary?

What has brought about this condition of things? A common reply is that the public does not want tragedy or blank verse. Assuredly not, unless well interpreted. The schools wherein actors were created have passed away, and actors are not created by playing one leading part for a season.

Less than twenty years ago, Macbeth could be ably presented by scores of companies. The scenic accomplishments were comparatively tame, still the acting was nothing.

More money began to be expended on these embellishments, and as this expense increased the appropriation for acting began to lessen, as the prices for places were raised.

Money began to be more freely lavished on the decoration of the auditorium, on the costumes, properties, etc., and with the inauguration of the combination system the school disappeared, until actors had to be machine-made, and being so, the price necessarily was reduced, and the difference went into accessories.

From actors we came to display, and wherever the taste took us, and less ability to satisfy the intellect, the less remuneration was received; until the surviving members of the Old Guard are called upon to "write" the drama of farce comedy, the "series" in *Three Goddesses*, the female minister, and the living picture. The latter is the more beautiful, but requires absolutely no talent, to experience nothing but form.

There can be no revival of the legitimate until we find crude interpreters worthy of it. At the agencies, where are the occupants of the lower rounds of the ladies? There are none. All are "leads," either in heavy, juvenile, character, or comedy.

What actor studies now-a-days? Possibly a few young actors know the lines of Hamlet or Romeo and Juliet; some studies Horatio or Pythias, or Macduff or Casanova?

The art is unlearned, and the mere mechanical is acquired. The public will patronize the classic drama again, when worthy of the expenditure.

The actor of to-day is responsible for the living picture. The living picture is well done; what is well done will be patronized.

No manager has the temerity to offer Richelieu without the people to portray its numerous characters, he prefers to present that which can be well and easily done, even if less worthy.

Mr. Irving is the one living example of the value of combining the scenic and dramatic in interpretation. His players can act, because they have been schooled to act; because they have not merely played one part, but scores—some, inferior and important, and each minor character receives the attention it deserves.

The grandest painting which ever emanated from the brush of genius would be utterly ruined, were not one of its minor figures badly and unskillfully drawn.

The play is the picture, and each part must tend to create a harmonious whole. The actor must hold his ground and retrieve his fortunes, or the purely physical and sensual have come to stay.

OBITUARIES.

ANOTHER LETTER FROM MR. ABRAHAM.

NEW YORK, July 6, 1894.

To the Editor of the Dramatic Mirror:

Sir.—While I am averse to running into print unnecessarily, I feel that it is necessary to reply to a letter in your last issue emanating from the terrible (?) brain of an obscure actor named Griffith. I am, perhaps, a little peculiar, inasmuch as I have recently made an effort to try and stop the stealing of our property by others and the trade of drivel and tissue of deliberate falsehood written by Griffith is merely an evident attempt to justify himself and his manager, Ed. A. Church, in an act in which they are only safe through the laxity of the law.

Mr. Griffith means me for what he sees fit to call free advertising; but if he contains any untruths of notorious nature as to welcome, he is simply the enemy of Church, who has kept quiet, although he is really the responsible party.

I passed Morrison & Faust at the Lansing Theatre in Lincoln, Neb., last season. The man is the manager of that house. He is now using absolute reproductions of our printing and verbatim copies of our press announcements, synopsis, etc. These I have in my office and they are perfectly familiar to our reporters. The printing was done by the Lansing Times Lithographing Company, of Milwaukee, with respect not to the unwritten law. If I had any redress in a court of law I should prosecute for appropriating our property and give him for wages, and recognizing that fact they take nothing behind it.

The Griffith company are using fraudulent press notices, and you, Mr. Editor, have seen communiques from prominent newspaper men, now in my possession substantiating this assertion.

Lydia B. Glaser, dramatic editor of the Chicago Herald, writes in that paper on June 12, in speaking of the advance sheet of the Griffith company which they had credit to the *Herald*: "A comparison of the copy with the original notice discloses changes so radical that it does not longer represent the meaning of the writer. Of course, this is in the nature of a fraud and a swindle, and it is fair to assume that a manager or an actor capable of such deliberate gambling a press notice should not hesitate to include in the other items of distinctly charged." I mean also in

NOTICE TO ADVERTISERS

The attention of advertisers is again called to the fact that advertisements intended for the last page of *THE MIRROR* must be in hand before noon on Saturday. The same rule holds good with respect to changes or canceling advertisements.

TIME OVER THE OCEAN

(Special Correspondence.)

London, June 29, 1893.

Two French actresses, whose methods are entirely different, are just now making great successes here in two French plays whose characteristics are entirely different. I refer to Bernhardt in *Izeyl* and Réjane in *Madame Sans-Gêne*.

In the former play, at Daly's, Bernhardt is a courtesan coquettish with calamity until she is let into her vault. As Madame Sans-Gêne, at first a laundress, then a duchess at the court of Napoleon, Réjane runs with delightful facility and piety from scenes of naivete to those in which the strongest emotions are touched, and she holds throughout the most eager attention of the audience.

In the scene in which Napoleon, who has brought her before him to reprimand her for her lack of manners at court, becomes her friend through her remolding him that she was his laundress when he was a poor lieutenant—which fact she proves by presenting his unpaid wash bill—she is seen, possibly, at her best. M. Duquesne seems Napoleon to the life. Henry Irving has bought the English rights to the play for Ellen Terry, and it will be staged here probably about the same time that Augustus P紹ton produces it in America.

At the last moment Henry E. Abbey changed his mind and decided not to tour Josef Hoffman, the young pianist, through America the coming season. This is not singular, because Abbey has already quite as many irons in the fire as he can attend to.

In Massenet's new one-act opera at Covent Garden, Calvé has a capital opportunity to act as well as to sing. The work is dramatic and military. Calvé owns all rights to it; and as she will not go to America until the year after next, the opera will not be heard next season in New York.

On the Strand I met George Wadleigh, who was E. E. Rice's business manager with Venus last Winter. Wadleigh is here with La Regalante. He is arranging for her appearance at the Empire.

There is an idea abroad that Augustin Daly has secured A Gaely Girl for America. That's wrong. So I am informed by E. Edwards, representative of George Edwards. The latter manager will himself tour the musical comedy across the Atlantic. It is likely that he will cross to personally direct it. Hayden Coffin, Harry Markham, Lottie Venne and Decima Moore are in the Prince of Wales' production. Although Edwards says the cast in America will be, in the main, the same as here, I do not think that any of the singers I have mentioned will leave London. I hope Mr. Edwards will bear in mind the slating given by the New York press to the inferior company in Utopia at the Broadway; for A Gaely Girl, even with an extraordinary interpretation, will have to thank her stars if she is greeted cordially outside of England. She is a terribly long-winded creature.

Charles Frohman, now in Paris, has obtained from Beerbohm Tree the right to present in America Sydney Grundy's A Bunch of Violets in sections of the country not to be visited by Tree.

Tynone Power, who was in America for several years with Daly and with Russell's Comedians, has produced his play, The Texan, at the Princess's. The ambition of the young actor-author is commendable; Clement Scott calls him a born comedian; but the piece is voted pretty poor stuff.

May Vole is the most talked of performer on the London stage. I saw her the other night in Little Christopher Columbus at the Lyce. She has added one more note to her voice. Six notes is now her limit. The Prince of Wales went behind the scenes to meet her and she said to him, according to report: "Hello, old king of the walk; how are you?"

I saw Charles T. Vincent bathed in the dim light of Westminster Abbey, and Signor Perugini ordering clothes of his tailor. Since departing from Lillian Russell, Perugini tells me he goes in for Christian Science. He says its fundamental principle is to believe just as though you had no troubles, and it will amount to the same thing as having none.

Warren Hilliard, brother of Bob, and well remembered in New York for his singing in The Mikado and other operas, is here, playing in rather hard luck. He hopes, however, to get an engagement to appear with Lillian Russell.

Bernard Shaw's comedy, Arms and the Man, at the Avenue, has been secured for America by Richard Mansfield. A. M. Palmer originally had the piece. It is a failure here. It is a pernicious piece, soggy in sentiment and with characters that drivel frequently. But Mansfield may, be, will galvanize it.

Cyril Tyler, the American boy soprano, is visiting Paris at Craig-y-Nos. Herbert Van Vleet, his manager, writes to me: "At the close of an aria which Master Tyler sang for her, Patti burst into ecstasies, embraced and kissed the lad, and assured him that never before had she heard such marvelous execution and such perfect phrasing." On July 24 Master Tyler will sail for Australia, where he is to sing at thirty concerts. Next Winter he will pass through America on his way back to London for the season.

Clara Loftus and Albert Chevalier are the favorite music hall performers. Loftus gives an imitation of Yvette Guilbert that is as like the original as is Disney's burlesque of Irving.

England has a strange opinion of American taste in dressing. A tailor on the Strand hangs out a sign reading: "Theatrical and American outfitting a specialty."

Gerritt Smith, the American composer, is registered at the Victoria. He is en route to Heidelberg where he will compose a light opera which he is desirous to have produced simultaneously in London and New York.

Mrs. Granville Ellis—"Max Elliot," of the Boston *Herald*—who is known to many actors and managers, wishes me to send through *The Mirror* her regards to her many friends at home in the theatrical profession. This genial woman and clever textilewoman is one of the best known and best liked of the American colony in this city.

Katherine Clemons is at the Grand Hotel. She has plenty of new gowns but no ambition to return to the stage for many months to come.

Booked to sail on the *New York* on July 28, from Southampton, are Grace Kimball, Katherine Grey, Daniel Frohman, E. H. Sothern, Howland Buckstone, Purdon Robinson, myself, and Marcus R. Mayer.

FREDERIC EDWARD McKEAV.

THE COMMITTEE'S REPORT.

The Committee on Patents of the House of Representatives, as *Mirrors* readers were informed last week, reported favorably the dramatists' bill to punish play pirates. The full text of the report was as follows:

The Committee on Patents, to whom was referred the bill entitled "A bill to amend title 17, chapter 1, of the Revised Statutes of the United States relating to copyrights," having considered the same respectfully report:

The purpose of the proposed measure is twofold: First, to secure to operatic compositions the same measure of protection under the Copyright law as is now afforded to productions of a strictly dramatic character. There can be no reason why the same protection should not be extended to one species of literary property of this general character as to the other; and the omission to include protective provisions for operatic compositions in the law sought to be amended was, doubtless, the result of oversight. The committee is of the opinion that the existing law should be so amended as to provide adequate protection to this species of literary production.

The bill provides, secondly, for added means for the protection of authors of dramatic and operatic works.

In recent years the business of producing and staging plays and operas by American authors has largely increased, and in many instances has met with the very highest measure of success. Many of the best stage productions of modern times have been the work of American authors.

These productions in many instances have been carefully and elaborately placed upon the stage at very heavy expense to proprietors and managers, and their representation has given employment to various ways to thousands of people.

The existing law relative to copyrights has been found to be inadequate to properly protect authors and producers of American plays and operas in the enjoyment of their rights of property in these duly copyrighted productions.

Persons in various sections of the country have, without the shadow of right or authority, pirated these works, and confining their operations chiefly to the smaller and remote towns, have given representations of these stolen productions for their own individual profit, and without making any compensation whatever to authors or owners. Under existing conditions no adequate remedy exists for this unfair usurpation of property rights.

The offenders are almost uniformly men without attachable means, and debt all the ordinary processes by which they might be made liable in damages. The representation of these pirated productions is generally given for a night or two, only at a given place, and the offenders fit from section to section and from state to state, and bid defiance to the processes of the courts seeking to restrain their unlawful acts.

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The measure hereinafter submitted further provides that the piracy, i. e., the unlawful production of any duly copyrighted play or opera, if it be determined that such unlawful representation was wilful and for profit, shall be a misdemeanor, and shall subject the offender upon conviction to the liability of imprisonment for a period not exceeding one year.

The reason, we might say the necessity, for the enactment of this provision has already been outlined.

The unauthorized publication of a copyrighted book may ordinarily be adequately punished through civil proceedings and under provisions of existing law. The offender in such case is ordinarily a person of fixed habitation, and has a press and the implements of his business. The ordinary processes of the courts may be readily served upon him, and he may be compelled to respond in damages for his wrongdoing.

These conditions do not exist, as a rule, in the case of the professional play pirate.

It is difficult and in many cases impossible to serve him with injunctions and court orders, because of his migratory habits; and as he is in almost every instance entirely without attachable means, it is impossible to satisfy a money judgment against him, however culpable he may be, and whatever injury he may have occasioned to the author or owner.

Testimony has been adduced before the committee showing that the losses accruing to authors and owners of copyrighted productions by these pirates amount to many thousands of dollars each year. So little protection is, in fact, afforded under existing conditions that many prominent American dramatic authors no longer go to the trouble and expense of taking out copyrights for their works.

Conceding that for light causes nothing should be added to the jurisdiction or powers of the Federal courts, it would seem that the circumstances in connection with the wholesale piracy of these productions of native authors demand that something more nearly akin to drastic measures should be invoked to remedy the evil.

Conceding that productions of the character mentioned—the result of patient thought and conscientious work—productions that have brought credit to us as a nation, constitute property in the fullest and best sense of the term, there would seem to be no good reason why this species of literary production should not be surrounded with the same measure of protection as is accorded to other classes of property.

The committee recommend that the accompanying bill be amended by making the penal provision applicable only in the case of the unlawful representation of plays and operas being wilful and for profit, and by further providing means by which warrants of attachment for contempt may be issued and disposed of; and that as so amended the bill may be enacted into law.

During the Summer the usual social suppers of the American Dramatists' Club are discontinued. The next supper will take place early in September. The club rooms, however, remain open all the year round.

Season at this Theatre opens early in August with a list of high-class bookings, superior in point of general excellence to any ever presented at this Theatre.

Scenic productions have often been spoiled by inadequate stage facilities. The stage of this theatre is one of the largest in the entire country and will readily accommodate the most massive productions.

Comedy, drama, and spectacular attractions may apply to the management for open time. The best only will be considered.

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AMONG THE DRAMATISTS.

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

Authors and owners of copyrighted plays who have reason to think that their plays have been pirated will confer a favor by sending the names of the plays, date of copyright, and present address of the owners to Charles Barnard, secretary of the American Dramatists' Club, 47 West Twenty-eighth Street, New York.

Robert J. Donnelly has written a play called *Nerve* for Augustin Neuville.

Charles Warner has arranged for the English rights of Sutton Vane and Arthur Shirley's melodrama, *The Mask of Guilt*, which was produced at the Surrey Theatre, England, on June 21 by William Calder's company for copyright purposes. The play will probably be done in August throughout the British Isles, and Mr. Calder may produce it next season in this country. The *Span of Life*, Mr. Calder's melodrama by Sutton Vane, has been translated into French, German, Russian, and Italian, and will be produced in the countries of those languages by Mr. Calder's companies. His company playing this melodrama in this country will open at the Bowdoin Square Theatre, Boston, on Sept. 3.

William Conrad Rolla is at work on an opera-comique in three acts, entitled *Marilda*; or, *The American Girl*, libretto by Siegfried Werner, the latter having submitted his work to Mr. Rolla before his death for the purpose of collaboration.

Clement St. Martin writing to *The Mirror*, says relative to the production of a one-act farce, entitled *A Chance Meeting*, recently at Hardman Hall by Ellen Voicey: "A one-act comedy of that name emanating from my pen was first brought out by me in Oakland, Cal., twelve years ago, and later played with success in Chicago and New York. I am naturally somewhat surprised that Miss Voicey should use the title of a production which is distinctly mine. Moreover, I played the comedy originally in my own French version, entitled *Un Marriage à l'Américaine*, and gave it the title *A Chance Meeting* on its first American production in California, season of 1882-83."

Ethel Harraden, a sister of Beatrice Harraden, has written the music for a fantastic opera, *The Taboo*, which has been produced in London.

Count Tolstoi has written a popular opera called *The Distiller*, which incites tempestuous.

Members of the American Dramatists' Club who have not visited headquarters recently may be interested to know that the Chairman of the House Committee has posted notices of new plays wanted by several managers.

Edward Barbour and Edwin Arden have been proposed for membership in the American Dramatists' Club.

Bronson Howard is busily engaged upon a new play which will be produced about the middle of next season.

Louis De Lange is writing a new farce-comedy for James T. Powers.

Charles T. Vincent has reached London, after a tour of two weeks with W. A. Brady, visiting Liverpool and Sheffield, where Corbett's business was large, considering the heat and the lateness of the season. Mr. Vincent has been offered a London theatre for the production in September next of his new play, *Miss Dexter*, with Hope Booth in the title-role. The production of Mr. Vincent's *Old Glory* and the new play for Bobby Gaylor to be called *Boss Sweary* will necessitate the author's return to New York by Aug. 1.

Howard P. Taylor is summering at Sea Cliff, L. I. He will soon set to work on a new comedy drama of the Caprice order. He is also re-writing *The Pulse of New York*.

SAD TO THE MIRROR.

WALTER PERKINS: "No, I have not yet signed for next season, and if, as has been said, I am engaged for a stock company at Atlantic City I am not aware of it. I was respecting the leading part in one of Charles Frohman's Charley's Aunt companies, but owing to previous plans did not accept. I have decided not to produce my own play this season."

WILLARD SPENCER: "There is not a gag in *Princess Bonnie*, and you can search for horseplay in it with the certainty of disappointment."

PANSIE PAULDING: "I am reorganizing my reading and elocution classes, which were very successful when I used to spend my Winters in New York."

JON RUSSELL: "My plans? I haven't any yet. There are two big things I've got my eye on; but unless they come my way I shall be more of a looker-on in Venice next season than an active participant. You see, I do not belong to the class of managers who think they must manage something, no matter what. Let me whisper—I'm a manager for revenue only."

E. J. NUGENT: "We hear lots of talk about the theatrical profession being overcrowded, but my experience is that there are never too many good people. It is the incompetents that need weeding out. I assure you that managers often come to my agency and ask for people that I find difficulty in finding. In fact I have several companies to fill on my hands now and I am waiting simply because I can't find the right people."

PEAS EEVES: "The proverb that 'Every child knows its own father' is fallacious. A bit of candy wins a baby from its nearest and dearest. Yet when a child knows love beyond the food element it is the most devoted little being on earth."

A. C. FARNUM: "Allow me to congratulate you on the splendid paper you are getting out regularly. In short, *The Mirror* is the paper."

W. A. MCCORMACK: "The leading stars and companies are filling their time in the theatres represented by the American Theatrical Exchange."

JAMES K. HACKETT: "I closed my season at the Queen's Theatre, Montreal, on Saturday night. It lasted but one week. Frightfully hot weather killed the business, and I deemed it best to wind up the engagement immediately."

E. S. WILLARD: "My appearance in *The Professor's Love Story* at the Comedy Theatre, London, on June 25 was a surprise to my friends, as they had not previously seen me in a comedy character. I am glad to say that the American verdict upon the play was heartily endorsed."

BEN STARS: "As manager for M. B. Curtis in Sam'l of Poem I shall be in advance of the company. Like the poet I think that 'old things are best'—for next season, at any rate."

EDWARD J. ASHAW: "Where do I catch that breeze from? It must be the number of advance agents sitting around my office that act as a special breeze machine. When the agents are on the road next Winter I shall have to borrow the manuscript of *Tabasco* to keep the office warm, I suppose. Yes, I shall remain in New York all the year round in future. In that way I can give equal attention to all of the attractions under my management."

J. J. SONS: "I'm perfectly satisfied with my new offices, especially in such hot weather as we've had. I intended to move up in the neighborhood of the Major offices, but rents were too high for the accommodations I require. However, I consider Thirty-fourth Street and Broadway a very central location."

REDUCED RATES TO CLEVELAND.

The Baltimore & Ohio R. R. Co. will sell excursion tickets from all ticket stations on its lines, east of Ohio River, to Cleveland, Ohio, for all trains July 9th, 10th and 11th, valid for return trip until July 20th, inclusive, at reduced rates. The rate from New York will be \$13.00; Philadelphia, \$11.50; Baltimore, \$11.00; Washington, \$11.00; Cumberland, \$8.50; and correspondingly low

TELEGRAPHIC NEWS

CHICAGO.

Business Paralyzed by the Strike—an American Hostess—Miss's Chronicle—Somewhat Encouraging.

[Special to The Mirror.]

Chicago, July 9.

Business at the theatres has been positively wretched on account of the big strikes, and several managers are considering the advisability of closing up their houses until some settlement is reached. The vast suburbs of the city contribute very largely to the theatrical patronage, but no suburbanites care to take chances with rioters or stalled trains so they stay at home, as do many other cautious people who want to avoid possible trouble. As a consequence, the theatres are doing little or nothing. The weather has been delightfully cool and ordinarily business would have picked up. The managers are all deeply darkly beautiful blue, and no wonder. Where it will all end we do not know, with regulars camped before the Auditorium Hotel, and special police being sworn in by the hundred. Chicago is now a five-act melodrama all in itself.

Speaking of melodramas, I sat through Frank Remus's *An American Heiress* the other night and I must say that I have never enjoyed anything quite so much since I read Jerome's *"Stageland."* The company which Manager Brooks has put into McVicker's is a fine one and the play is made interesting through their efforts. Wilton Lackaye is a Hungarian count and he is a wicked stage villain than Frank Luce ever dared to be. He commits every crime, from grand larceny to manslaughter in the first two acts and then shoots himself. Eleanor Carey has an artistic bit in the first act. Anne O'Neill does some strong work in the next leading role, and that pretty vest pocket soubrette, Gladys Wallace, is charming. Orrin Johnson, Jennie Estus, James G. Barnes and William Wilson do well. Blood Money is in rehearsal for an early production. The reopening of the house was made a gala affair. Manager McVicker reluctantly responded to calls for a speech from a box. The beautiful James W. Murray adorned the foyer, Doorkeeper Tom Geary had a large wad of was on his guitee, and Treasurer Harry Summers was a dream. He wore a dress suit and a gray traveling cap, and in the lapel of his vest was a two-inch alligator set with emeralds and diamonds. This startling device nearly created a panic in the refectory next door by its extreme realism. Walter Burridge's new "court of honor" curtain is a gem, and his staging of the piece very beautiful.

Thursday evening a big fire shot the theatres. Seven of the great World's Fair buildings were burned to the ground, and the grounds were packed with people to see a sight which not even a Burridge or a Dangfield could reproduce.

We have had a pretty hot week, take it all in all. The Chief Deputy Marshal here is Johnny Donnelly, "the footloose man," whom young George Boniface helped to open the opera house at Woodstock. He has taken good care of the players, and has allowed them a little spending money by sending them in to assist Uncle Sam in guarding trains. One force is in charge of Jack Moynihan, and it embraces Warren Adley, two Uncle Tom actors, who take their bloodhounds with them, and Charlie "Dug" Foster, widely known in the profession. They escort the Pennsylvania limited into Indiana, eat in the dining car, and draw pay for the same. Heaven help the owners of these desperate men are compelled to fire.

These are tough times for the poor player, by the way. The railroad tie-up prevented his annual Fourth of July tour on the small towns.

Sowing the Wind still goes on at the Columbia, but business is not good, and Tom Shea is disheartened. When the run ends the house will be closed for a few weeks, to reopen with William Hoey in his new farce, *The Flirt.*

Hookey's is doing about as well with Charley's Aunt as any house in town.

Seabrook has made a hit in Tabasco at the Grand and is doing fairly. He is being well boomed, and has made an advertising feature of the fact that all papers praised his production but one. This paper sends its musical critic to such shows, and while he enjoys it immensely he usually is compelled to root it on the ground that it is not an operatic production.

Bohemian Girl did fairly at the Schiller last week. To-night Dorothy was well put on, and it will be followed next week with Closer. Little Annie Myers has joined the company to take Jane Stuart's place, and Manager Prior is back from New York.

Arthur Byron passed through here Friday with John Drew, en route to the Coast. They were delayed by strikers.

Business at the Chicago Opera House has been only fairly good, but Aladdin, Jr., is as brilliant as ever. Dick Mayo, treasurer of the house, may go to Denver to locate this Fall.

I never saw my name spelled in the German dialect until the other day. There is an Irish gentleman here, in the gin business, who always says: "Good morning, 'Buff,' whenever he sees me; and one or two men call me 'Buff,' but the German version knocked me out when I received from the management of Thieleman's Garden a season pass for 'Mr. and Mrs. Puff Hall.'

Steering the chutes in Paul Boyton's water toboggan is now a popular sport here, and the Masonic Temple roof garden is doing well with specialty shows.

Frank Hall continues to give continuous performances at the Casino. Max Bendix Summernight concerts at Battery D, and here are vaudeville performances at

Sam T. Jack's Madison Street Opera House, the Olympic and Park.

But no one is making any money, the majority are losing money, and we are in the hands of organized labor. Whether are we drifting?

BOSTON.

Another Comic Opera Company for the Field—More Attraction than the Old Comedians.

[Special to The Mirror.]

Boston, July 9.

Someone is going to lose money in Boston before the Summer is over. We have never had more than two or three houses open during the hot weather, but when it comes to having four houses running, each with a comic opera attraction, it will be seen that our theatregoers have more than they require, or rather, than they will patronize.

Pauline Hall and her company form the latest addition to the list of Summer entertainers. They opened a Summer season at the Boston to-night, presenting *La Belle Helene*, which had not been given in Boston for years and years. So long ago was it presented here that when I asked the clerk at Durst's for a copy of the score, he said, "Let me see. Is that a new opera?" As Pauline Hall gave it to-night it practically was. Miss Hall was cordially welcomed to a stage new to her, and gave a performance which was alike pleasing to those who had seen the work years ago, and those who saw it for the first time. Alf. C. Wheeler, the Calchas of the east, is one of the most popular comedians that visits Boston, and his welcome was a rousing one. Julie Ring, who plays a leading part, is the granddaughter of Jimmie Ring, well remembered by old-time audiences at the Museum. Fred Frazee and William Proutte are also favorites here, but it will be the personal popularity of Miss Hall which will win success for the season. *La Belle Helene* will only hold the stage one week. The Chimes of Normandy following.

Daisy Jones has received a good send-off at the Museum and some of the jingling tunes of the piece have achieved instant popularity on the street. The plot and the dialogue do not amount to much and the music recalls Evangeline and other similar gems of the past, but there is a dash to it which bids fair to go with Summer audiences. Dan Daly and his song, "Don't Get Gay with Shay," win half a dozen encores each evening. Mamie Gilroy's dashing ways lend interest to an insignificant part. By the way, I heard of a bet made by two young men who saw the piece last week. One wagered a dinner that blonde K. Williams, who plays the heroine, would go through the whole opera without moving her hands. He lost in the second act, but he claimed that she moved her hand to brush away a fly rather than to make a gesture. The most enjoyable part of the evening is that devoted to the promenade concerts in the foyer. William E. McQuinn is working wonders with the orchestra, and these concerts are filled with more novelties than the former conductor gave in a whole season.

John Mason and Marion Manola are making a plucky run at the Park, and are presenting *The Mikado* in excellent shape. The ganging which marred the performance of *The Mikado* is omitted, and the show is a delightful one in many respects. Marion Manola is the best Yum-Yum, and Ethel Balch the best Patti-Sing that Boston has ever seen. Mason's Pooh-Bah is a model in its way, and George C. Boniface, Jr., makes a great hit as Ko Ko.

Falka and The Grand Duchess divide the week at the Tremont.

The season of "pops" closed most triumphantly. The concerts lasted longer than has usually been the case, and the closing nights were marked by special features, the last concert being a testimonial to Timothy Adamski, the leader.

Ross and Fenton are among the clever specialists at Keith's New Theatre this week. Hot weather makes no difference at this house, which is as packed on a stifling night as on a cool one, but that is easy to explain, as the house is always comfortable.

At the Palace there is a varied bill consisting of specialty, burlesque, and living pictures, while the ladies in the audience are given souvenirs in the shape of ice cream.

Stanislavsky Stage has been in Boston on business during the past week.

Charles N. Schroeder, the business manager of the Park, has been fishing in Nova Scotia for a couple of weeks, and a story has to be a good one to beat those which he tells. His companion was William H. Matthews, of the American Theatre, New York, and a delightful trip was theirs in every respect.

Helen Alexander, a graduate of the Lyceum School of Acting in New York—a Boston boy, by the way—is to be with Lillian Lewis next season. He made a hit with the Paulding-Craigie company last year.

Alon H. Dexter, the late manager of the Grand Opera House, is a petitioner in insolvency, a fact which all his friends will learn with regret. He has practically no assets, while his liabilities amount to about \$5,000, the principal creditors being George E. Lothrop, \$800; Charles F. Atkinson, \$500, E. H. Saxter, \$450; L. G. McIntosh, \$275; N. B. Goodwin, proprietor of the Grand Opera House, \$250; J. B. McAleer, \$125; W. H. Littlefield, Lynn, \$100.

Ack Tracy Frigga if she enjoyed her sail on board the *Bessie*. According to the story which is current at the Park, she started out the other afternoon for a trip on board a yacht, which proved to be nothing more than a swim boat in the public garden.

J. C. McGarry, of the Bowdoin Square, will be at Centre Harbor, N. H., for the summer.

Harry Knight will summer at Center Sandwich, N. H. He will be with The Pulse of New York next season.

Katherine Roter, who has sailed for Europe with George E. Lothrop and his wife,

will be manager of Lothrop's Opera House at Worcester, and will head the company there.

Samuel Freedman, acting manager of the Manola-Mason company, will spend the Summer at his Long Island home. Mr. Freedman is very popular here and his friends wish him success.

Lotta is at Hull, where her mother has a cottage. She will sail for Europe in August. Minnie Marshall Smith, a popular reader here, will be with Marie Burroughs next season.

Edgar and Harry Davenport may star next season in some of their father's successes.

Henry Fowle, assistant manager of The Bostonians, died in this city 3 of heart disease. His widow, Florence Reede, late of The Bostonians, heard from New York that her husband was ill and she sent for him. Hardly had he reached their home when he fell dead. He had been with the Boston Ideals and Bostonians for fourteen years and would have been treasured next year.

Fred Pond will take the place at the Boston left vacant since the death of Harry McGlenen. His friends here will be glad to welcome him as a permanent resident of Boston. Quincy Kirby resumes his old place of treasurer, and Frank Buckley will be ticket agent.

John Stetson and a party of friends have been to Bar Harbor on board Mr. Stetson's yacht.

John J. Bratton has been seriously ill but is recovering now.

Pauline Hall will make her Summer home at Nantucket.

Jay Bassett.

has decided to give the latest Eastern sensation, the living picture, beginning the week of July 26. The pictures will be put on under the direction of J. Pretzeltz. Pauline will arrive this week to begin rehearsals. John D. Hopkins, of Hopkins' Trans-Oceanic Vaudevilles, who has joined Peppi's Theatre for a continuous show, is in the city making arrangements to open on Aug. 1. Mr. Hopkins has placed Mr. Elliott, formerly of Topeka, in management of the house.

Douglas Flint, wife and eight-month-old daughter, arrived from St. Paul last Sunday. Mr. Flint was to have taken the part of the pirate king in *Pirates of Penzance* last week at Ulrig's Cave, but he came via river and stuck on a sandbar, so did not get in in time. He will be a member of the company for the rest of the season.

Charles Drew came in last week and will also be a member of the *Cave* company.

Albert Ahrens, formerly chief usher at the Grand Opera House, will take Will Waters' place as treasurer of the Grand Opera House when the season opens.

Miss Palmer, one of the members of the Terrace Park company, is quite ill at one of the hospitals in the city.

Mark Priest, for the past two seasons treasurer of the Hagan Opera House, has resigned, and Arthur Gaserick assistant treasurer, will take his place.

Mabel Eaton, formerly of the Rose Coghlan company and a St. Louis girl, is in the city. She is getting up an *As You Like It* performance to take place in Forest Park, to be acted by professionals and amateurs.

W. C. Howland.

CLEVELAND.

The Bohemian Girl Admires Her—Other Summer Announcements—Grand Opera Expected.

[Special to The Mirror.]

Cleveland, July 9.

Halmorth's Garden Theatre was crowded by a fashionable and enthusiastic audience to-night to hear *The Bohemian Girl* sung by the Murray-Lane company. As Arlene, Miss Lane was perfection, her rendering of the ballad, "I Dream I Dwell in Marble Halls," receiving several encores. Henry Hallam's fine tenor voice was heard at its best in the part of Thaddens. J. K. Murray was an ideal Count Arneheim, and Rose Leighton made a superb Gypsy Queen. W. F. Rochester was a splendid Devilish, and the chorus appeared to good advantage. The company scored the success of the season thus far in this production. Next week, *The Queen's Lace Handkerchief*.

This will be the last week of Americans at Cable Park, and many new features will be introduced.

Parr's Storming of Vicksburg gives productions Tuesday, Thursday and Saturday nights. Crowds attended last week.

Songster Music Hall will reopen week after next, with Sandow as the leading attraction.

Harry Brown will have a much needed rest this week, not being in the cast of *Bohemian Girl*.

The Murray-Lane company continues to gain in popularity, and Mr. Murray and Miss Lane are great social favorites with Cleveland's Four Hundred.

All the attractions fared well last week, and the next ten days promises to be equally remunerative, if fair weather prevails, as a national convention will be held here, commencing to-morrow. William Croston.

ST. LOUIS.

*The Summer Opera Season—Going Pictures to the Suburbans—Performance of *As You Like It*.*

[Special to The Mirror.]

St. Louis, July 9.

A change from *The Pirates of Penzance* to *Pinocchio* was made in the first part of the double bill given at Ulrig's Cave to-night by the Ulrig's Cave Opera company, followed by the success of last week, *Cavalleria Rusticana*. In the cast of *Pinocchio* was George Denham, who took the part of Sir Joseph Porter; William Steiger taking the part of Captain Corcoran, Burton Berthold that of Ralph, A. H. Holbrook that of Duck Dead-eye, May Baker that of Josephine, Minnie Bridges appearing as Hebe, and Miss von Dassow as Little Buttercup. They all did good work.

The production of *Cavalleria Rusticana* made such a hit last week that by special request it was put on for a second week. As Santuzza, Miss Masanda was excellent, both her acting and singing being deserving of the highest praise. Minnie Bridges also had a small part, Lola, that she did capitally, while both the acting and singing of Miss von Dassow and Misses Bennett and Broderick were cordially received by the appreciative and large audience.

In spite of the hit made by the Hagan Opera company at Terrace Park last week in *The Grand Duchess*, Manager Hagan decided to carry out his policy of a change of opera each week. So he put on *Said Pasha* this week in St. Louis. The cast was an exceptionally strong one and included Helen Bertram in the part of Serenis; Alice Johnson as Ali; Alice Gaillard as Rulah; Francis Gailhard as Said Pasha; Richie Lang as Terano; Frank Dunn as Harald, and Ben Lodge as Xockey. All the principals did splendid work and made much of their parts, while the well-trained chorus kept up the good work they have been doing since the garden opened and gave a smooth performance. The audience continued to be large, and especially was it so last night at the opening performance.

Alice Johnson has been doing excellent work this season at Terrace Park, and her acting and singing of the part of Prince Paul in *The Grand Duchess* last week was one of the features of the performance.

Manager Frank McNamara, of Ulrig's Cave,

has decided to give the latest Eastern sensation, the living picture, beginning the week of July 26. The pictures will be put on under the direction of J. Pretzeltz. Pauline will arrive this week to begin rehearsals. John D. Hopkins, of Hopkins' Trans-Oceanic Vaudevilles, who has joined Peppi's Theatre for a continuous show, is in the city making arrangements to open on Aug. 1. Mr. Hopkins has placed Mr. Elliott, formerly of Topeka, in management of the house.

Douglas Flint, wife and eight-month-old daughter, arrived from St. Paul last Sunday. Mr. Flint was to have taken the part of the pirate king in *Pirates of Penzance* last week at Ulrig's Cave, but he came via river and stuck on a sandbar, so did not get in in time. He will be a member of the company for the rest of the season.

Charles Drew came in last week and will also be a member of the *Cave* company.

Albert Ahrens, formerly chief usher at the Grand Opera House, will take Will Waters' place as treasurer of the Grand Opera House when the season opens.

Miss Palmer, one of the members of the Terrace Park company, is quite ill at one of the hospitals in the city.

Mark Priest, for the past two seasons treasurer of the Hagan Opera House, has resigned, and Arthur Gaserick assistant treasurer, will take his place.

Mabel Eaton, formerly of the Rose Coghlan company and a St. Louis girl, is in the city. She is getting up an *As You Like It* performance to take place in Forest Park, to be acted by professionals and amateurs.

W. C. Howland.

PHILADELPHIA.

A Mandolin Performance—Summer Grand Opera—All the Theatres but One Closed.

[Special to The Mirror.]

Philadelphia, July 9.

The ninth performance of *Princess Sophie* at the Chestnut, Tuesday night, drew the largest attendance ever within the theatre since its founding. The receipts were \$2,000. The advent of the cool weather made an immediate increase of patronage. Indeed it quite returned to the heaviest weeks of the engagement, when it was impossible to obtain standing room after the rise of the curtain. Mr. Spenser's health broke down under the heavy strain; but for this the company would have added two more weeks to the fifteen put down to the score of the new opera. Miss Mayo signed a contract on Tuesday with Mr. Spenser for the title role for next season. This will necessitate an early return from her anticipated trip abroad. No one was more surprised than herself at this move upon the part of the management, as it was her intention to remain in Paris for two years, devoting the time to study. The scene Saturday night at the fall of the final curtain was hardly ever equalled in this city. All the principals were

THE "NEW" WOMEN.

From a recent article by Misses Madeline Nichols.

Such Grand's terrors consisting of the "new" woman notice Ouida who, in *The North American Review*, confesses that penance with characteristic bitterness. But doubtless even these do not wholesome truth in the artful and farcical denunciations that one regards the intergenerations of women which frequently obscures it. Ouida's words are referring in contradiction to the honest and the blustering frankness of her opponent. Here and there in the course of the tirade the author of "Paul" impels the "new" woman on the end of her last peacock pen and leaves her quivering there.

Ouida asserts that woman has made poor use of the spiritual field of labor which has been open to her since the hour of creation. Now, at least, and despite the nobility of his gifts, has still much of the brute in his own in the later day civilization. Ouida reminds us that there are still certain times in the year when he runs amuck, bloodthirsty, eager to slay, and vents this lofty passion (knows better that he is) on pigeons and lambs dear. "The child-man must have his fattening steps guided by the 'new' woman, and taught to live up to an ideal."

It is curious to hear the gross Florentine female declaring the supreme nobility of maternity, for Ouida tells us that women are not yet nearly great enough to understand the full possibilities of motherhood, and that not until they are will they be able to realize the power of womanhood.

She shows us, clearly enough, humanity's pathetic need of refinement — that refinement which shall purify the heart and brain and make them noble.

She shows us, but when the mission of motherhood is perfectly performed woman will prove her highest use, for she will then be humanity's refining influence.

However, even admitting that the average woman has not nearly attained her lotus estate, she is scarcely the despicable, and frequently ferocious creature that Ouida paints.

She is kind, even if she is dense; she is tender, loyal and strong, even if she lacks the finest sensibility; there is much charity in her heart; if there is little cheery; but it is true that she has not yet half awakened to one of the supreme duties to mankind—the duties toward the brute creation.

Ouida is oppressed on all sides by woman's dullness and insensibility in this direction and her chivalrous soul rises in revolt. Her life's deepest sorrow lies in the contemplation of man's hideous tyranny over the helpless dumb creatures of the world, his lack of appreciation of their rights and his own responsibility toward them.

Woman has not yet learned, nor is she yet strong enough, to understand that the first lesson of the "man child" should teach him to temper his new-found strength with mercy.

The little boy who bends in infinite compassion and tenderness above the wounded bird will never go far astray on his life road, for such compassion and such tenderness reveal that touch of spirituality which has sometimes drawn the human near to the divine. But mother sends her boy a fishing, and no dread of inflicting pain even upon the humblest creature is instilled in the growing brain. She buys him a gun, and praises his prowess when he lays his feathered trophies at her feet. And thus she encourages the brutal instinct which is inherent, and the spiritual side is developed along the lines of Biblical theory quite beyond his comprehension. The mother does not see that she is making the boy coarser than he need be, and more cowardly, for all triumph over helpless things is cowardly. She makes no appeal to his chivalry.

But woman is not, as Ouida would have it, ferociously cruel in all this. She is rather dense and lacking in the finer sensibility. She is not refined in the highest and the most intellectual sense of the word.

She will argue blandly and intelligently that beasts, birds and fish must be slaughtered else their numbers will overrun the earth. She is indisputably right, and it would be difficult to make her understand that the fact has nothing whatever to do with the moral, spiritual, and intellectual side of the question.

Were the mother educating the son with a view to his becoming a butcher she would not teach him to regard the various necessities of his trade as so many forms of pleasurable amusement, and yet he is taught to look upon the death agonies of helpless things with infinite relish and enjoyment when the killing is done for "sport" and not for necessity.

It would be well if the mothers of valiant young sportswomen were to read understandingly that chapter in Thomas Hardy's "Tess," which tells of the wounded pheasant's long night of agony.

When in the gray dawn "Tess" finds herself in the midst of the quivering, patient, maimed creatures; when she reflects upon the long hours of awful suffering, borne in such silence; when she can no longer bear the soft-sighed that faintly lights the dying eyes of the gentle, tortured things; when with her strong young hands and tenderly as can be, she eases their pain—then all her soul rises in rebellion against the useless, useless, useless cruelty, and all the sentimental woe that has racked her breast throughout the night becomes mortified, and trivial, and ignoble as the darkness lifts, revealing that sad picture in the dim morning twilight.

The women of Spain and Mexico go to church on Sunday mornings and pray weekly, and listen with large-eyed devotion to the story of Christ and his infinite mercy and compassion, and later in the day they flock to the *plaza de toros* and look on with delight while old horses, worn out with years of faithful service to mankind, are maimed and tortured in the agonizing and ignominious death of the bull-ring. These women, even were they out of sympathy with the brave game, are not free

enough to understand that theirs is the power to rid the world of this hideous and accursed institution. Assuredly in Spain and Mexico, if nowhere else, woman has not yet become humanity's refining influence, for she tells her children that if they are very good all the worse they shall be taken to see horses tortured on Sunday.

Nothing is more moral than cruelty, and this form of immorality is frequently to be found among very good and very virtuous women. The prostitute who, impelled by instinctive pity and tenderness, dresses the starving cub to the shelter of her breast, daughter of the streets though she may be, owes a finer, fairer, higher, more Christ-like soul-quality than that which animates many a good and conscientious Christian woman.

And so Ouida bids women do some of the great work that lies ready to their hands. It is work that men cannot accomplish.

She would have women linger upon and foster all that is spiritual in the man-child and so refine him. When this work is well done there will be no more crime, no more selfishness, no greed, no injustice, no brutality, for humanity will have risen above all these.

COURT.

Ellen Vockey is in Asbury Park and later will go to Saratoga to rest for the summer.

Willis P. Sweatman is in town from his home in the mountains in Pike County, Pa., where he says the fishing is excellent.

P. C. Wells is to play his original part of Joseph Stover, one of the four old Yankees in Old Jed Prouty.

John Morrissey, manager of the Lyceum Theatre, Chicago, is in the city.

Lester Witmark, of the firm of M. Witmark and Sons, has just returned from a European trip, where he visited all the music halls and other places of amusement professionally, and reports business as being excellent in both London, Paris and Berlin.

Julia Arthur will not arrange definitely for next season till after her return from the other side. A prominent star is in negotiation for her services as leading support, and the probabilities are that she will arrange and defer her starring tour until next season.

The reorganized Baker Opera company, Newton Hilliard manager, closed season in Syracuse on Saturday. Most of the members are now in New York.

Manager Clarence T. Arper has secured all rights and privileges to the well-known play, *The World*, that has so successfully been produced by J. Z. Little, and will present it the coming season in conjunction with Edith Mai, who will personate the role of Harry Ellison, a male character, assuming many changes of costume, elegant in style and fashion. Mr. Arper is a well-known actor, having been stage manager for McKee Rankin, Milton Nobles, and other well-known stars. The tour will extend to the Pacific coast, and the extensive scenery for the production will be carried in its entirety. Managers wishing to book this perennial money winner can address Mr. Arper, at the Brower House, New York city.

Edith Clayton has just signed a contract for a three-act comedy for Jennie Veansus and her mother, Mrs. Annie Veansus, late of Edward Harrigan's company.

Ada Bothner returned to New York on Sunday on the *Umbria*, after a sojourn of six weeks in London and Paris. Mrs. Bothner brought over several gowns that she will wear next season in *A Bunch of Keys*.

The Watson Sisters' Extravaganza and Vandeville company will open the season in New York on Aug. 27 and close in Pittsburgh. They have special scenery, special paper, and a new wardrobe.

J. W. T. Weaver, last season a prominent member of Richard Mansfield's company, and for three years the principal support of Joseph Grismer and Phoebe Davies, is at liberty for next season. Mr. Weaver has supported Louis Aldrich, Mrs. D. P. Bowers, Lewis Morrison, and was for several years in the Alcazar stock company in San Francisco, and previously at the Standard Theatre, London. Mr. Weaver is a capable stage manager as well as an admirable actor.

THE ELDER.

Singers and readers of Lodge, R. P. G. Ellis, are invited to send me names concerning themselves or anything pertaining to their respective Lodges.

Grand Excited Ruler Edwin B. May has announced the following appointments of committees: On laws and appeals—W. A. Putan, Cleveland, O.; David McMillan, Troy, N. Y.; C. Ben Thompson, Wilkes-Barre, Pa.; on grievances—Peter H. Williams, Brooklyn, N. Y.; Julius Strauss, Richmond, Va.; Daniel A. Hartman, Md.; On returns and credentials—Will E. English, Indianapolis, Ind.; James P. McNamara, Grand Rapids, Mich.; Edmund H. Fuller, Worcester, Mass.; on words and ritual—Arthur C. Moreland, New York; T. W. Leahy, Tiffa, O.; Charles E. Wolf, Albany, N. Y.; on charters—Charles S. Bartram, St. Paul, Minn.; George W. Shuster, Boston, Mass.; George W. Payne, Chillicothe, O.

The trouble in the order resulting in the two recent grand lodge meetings have involved the Cleveland, O., judge, which recently suspended C. E. Square, who was reinstated by the grand Excited Ruler, but the Atlantic City reunion abrogated this action, and factions in the Cleveland lodge have formed.

The Jacksonville, O., lodge held a social session on July 1, in honor of W. M. McDonald, of the Bostonians. Mr. McDonald sang "Linen October Day," and Edmund Hayes, of Robert Downing's company, gave a recitation.

Cader Rapid Lodge, No. 49, with F. A. Simmons (manager of the Erie Opera House), Excited Ruler, convened the dinner, July 1, on President Street and Manager Weaver of the Decatur Opera House. No. 49 is a live organization, and has a large and rapidly increasing membership.

THE AMATEURS.

A pleasure and dramatic association has been organized at Chester, Pa.

Mrs. Thomas Watters, Mrs. Frances Welch, Mrs. McCabe, Gertrude Atwell, Mrs. Salter, Duncan Allen, Karl M. Moenig, Hal. Stephens, F. J. Chapman, and W. Bert St. John took part in a performance of *The Chimes of Normandy* at Toledo recently.

Mrs. Crockett and the Kansas City Amateur Association recently produced *The Bell of Santander* with success before a large audience.

MATTERS OF FACT.

An excellent company, including some of those with the play last season, has been engaged for *Across the Potomac*. The play has been rewritten by Price and Allred, and will give opportunity for several specialties for which artists of a high order have been engaged. New scenery has been painted for the play, and G. H. Hamilton has been engaged as business manager in advance.

The Wilber company, which claims to possess the rights to all plays they present, is being booked for next season by A. K. Wilber, the manager. They also want a number of people to complete the organization. Mr. Wilber may be addressed at Gowanda, N. Y.

A man to travel and instruct amateurs is wanted by W. S. Whitman, Ironton, O.

Anna Boyd, whose success as the Widow in *A Trip to Chinatown* was so pronounced, has not yet signed for the coming season. She may be addressed at 245, West Fifteenth Street.

Laura Clement, the well-known prima donna, is at liberty. Last season she was with the Calhoun Opera company, and the season before with Lillian Russell. Miss Clement is an artist of acknowledged ability. She is widely known in England, where she has been associated with all the very best operatic attractions.

Little Lillian, the child actress, is at liberty to accept engagements in the city. She was featured in *A Piece of Steel* last season, and the press were unanimous in praise of her ability both as an actress and a dancer. On July 18, she will give a sandwich entertainment at Lyric Hall in aid of the *World's Sick Baby Fund*. Letters addressed to this office will reach her.

A new farce-comedy requiring only eleven people in the cast, five men and six women, has been completed by C. R. Clifford, the author of *Dr. Cupid*. He will submit it to any one interested by addressing him at 28, West One Hundred-and-forty-second Street.

Emily Northrop, who has been studying with Mrs. Skinner, has greatly improved her voice, and is open for comedy or opera engagement. Miss Northrop was a member of O'Dowd's Neighbors last season and her singing met with great success everywhere.

Ellen Vockey will star next season in Romeo and Juliet, Ingomar, and Macbeth.

Madge Devane, who has played in *The Struggle of Life* and *The Cadet*, and who for the past two seasons has played with marked success the part of Willie Garrow in *A Trip to Chinatown*, has not yet signed for next season.

The late Fred. Marsden's plays are offered for sale by Mrs. Marsden at her residence, 28 One-Hundred-and-twenty-sixth Street.

Clara Morris wishes engagement as property man. His address is Great Falls, Mont.

Signor Francesco Minelli is at liberty as musical director. He can also arrange and compose.

E. L. Webster, manager of the Peavey Grand Opera House at Sioux City, Ia., will make his headquarters at the Stewartson House during July. He is booking only first-class attractions for his house, and has still open the Interstate Fair week, Oct. 6-12. He is sanguine of a very prosperous season.

Bert Coote and wife, Julie Kingsley, are open for engagements. They have supported any number of prominent stars, and last season played the leading parts in *A Straight Tip*.

The American Comedy Quartette, which made a hit on the American Theatre Roof last season, are at liberty, and may be addressed in care of this office.

Ullie Abramson, under the management of Gus Isaac, will produce the following original plays the coming season, and announces her time as all filled: *The Sultan's Favorite*, Queen of the Arena, and *Xan*, a Ragged Heroine. She offers the full original play to let on royalty together with the printing, etc., for each: *Annette*, the Dancing Girl; *Ronah*, the Gypsy's Daughter; *Viola*, the Soviet Singer; *A Little Busybuddy*, the Egyptian Dancer, and *Miss Rosa*, all with star solo parts. Address to Gus Isaac, as per advertised address.

James Herndon has not yet arranged for her starring tour next season and is seeking a responsible manager with capital to take entire charge of her affairs.

Fanny Temple, versatile and competent actress, is open for engagement for responsible parts in drama, comic opera, or farce-comedy. Miss Temple, besides being an accomplished musician, with a capability of leading in orchestra, can also act, sing, or dance.

Isaac C. Varies, of 40 Monroe Street, Brooklyn, announces the lease and management of the Music Hall at Plainfield, N. J., and is confident of making the house a success. He will book only the best of attractions. The house has all the improvements, is entirely refurnished, and on the ground floor. Mr. Varies will or at the above address until Aug. 15.

Charles P. Dittmar would like to have George Henry communicate at once with him at 28, West Twenty-eighth Street.

Alice Bothner, the comedienne, who has appeared with the most prominent music bands in the country and who has played before the President, invites offers for next season.

The Home Printing Company, of Hutchinson, Kan., is making a good record in the show printing line. It has a large Western and Southern trade. Milton Nobles, among other standard attractions, has promoted the firm, and speaks in high terms of the quality of their work, extremely low prices, and the promptness with which orders are shipped.

James W. Owens, the capable and well-known manager and agent who has successfully handled Hall and Hart, Kate-Castleton, Seidl's Orchestra, Reilly and Woods, New York Philharmonic Society, and many other attractions, is at liberty for next season.

Vincent Kearney, who, for the past seven years, has been connected with the Actors' Fund office, is open for an engagement. He is desirous of securing a position in a box-office or theatre office.

T. H. Winnett is prepared to supply managers of combinations with first-class people in every branch of the profession.

Martha George, formerly with Pete Baker, is at liberty. She is a versatile actress, and is equally at home in comic opera, comedy, farce comedy or vaudeville. Her performance of *Lena* with Mr. Baker will be remembered as a very able and finished portrayal of the part. Character parts, especially French and German, she is very successful in. She may be addressed at 24, West Sixty-second Street.

One of the largest stores of trunks in the city may be found at Goldstein's. His establishment at Sixth Avenue and Forty-first Street contains a varied assortment and is one from which any style of trunk can be selected.

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"SO SCENIC EFFECTS."

I sometimes dream of a low, thatched cot,
With a stained and shiny door.
Where the jasmine curtains the window frames,
And the roses bow low at the door.

Where the sea in the distance coquettish with the
sun,
And fruits when the nights are long;
While the birds of the land and the waters unite
In a ceaseless surrender to song.

And the gates on their hinges swing slow in the
winds.
Fresh blown from the sandalwood tree;
And the breath of the flowers like perfume as
candy.
Distilled with the mists of the sea.

Ah, radiant dream! thou art real in thy loveliness;
Thy fulfillment I never shall know;
A "set cottage" like that with the "scene" and the
"props."
My "life play" must ever forego.

WILLIS GRANGER.

NEWS NOTES FROM LONDON.

LONDON, June 30, 1894.

Since my return to London, two nights ago, there has not been much opportunity to see plays or to gather news. But it did not take long to discover that the season has not been so brilliant as reported, only the leading actors having done well. And the managers are already preparing to close and to have them "out of town" during the heat of summer.

London, which is said to be opposed to foreign artists—a theory no longer tenable—has once more given a cordial welcome to Sarah Bernhardt, who is said to be playing better this year than ever, a fact which I can well believe, for artistic genius is never content with its past achievements. She made an enormous hit last week in the new play, *Isabel*. She repeats her performance in this drama on Thursday next, so I will give you my impression of it in the following letter. Yet another French artist, Réjane, is drawing large audiences at the Gaiety by her audacious acting as the good-hearted washerwoman, Madame Sans Gêne, in Sardou's play of that name. The English rights of this piece have been acquired by Henry Irving, in order that Ellen Terry may try her hand on a bold comedy part which is certainly opposed to her delicate style. Miss Terry, however, is so superb an actress that it would be rash to say that she will not be able to adapt herself to the requirements of the character.

We were to judge by King Kodak, the new burlesque at Terry's Theatre, this form of entertainment has gone back some ten years It is a feeble imitation of the style of amusement which flourished at the Gaiety when Mr. John Hollingshead held aloft the "sacred lamp of burlesque," when W. J. Byron wrote punning rhymes, and when Edmund Terry, E. W. Ross, Nellie Farren, and Kate Vaughan formed a distinguished quartette which made failure impossible. But Arthur Macdonald is not by any means all right, and Mr. Terry, who has returned to his old school of success, has been supplanted by comedians of a younger and lighter school. For the most, I found the show absolutely pitiful and incongruously dull. The scenes and costumes worked hard, but was vulgar, rather than humorous. There was not a clever song or dance in it, and, although there were one or two pretty women in it, King Kodak presented no clever or interesting ones. One young lady, who was supposed to typify a New York belle, had the manners and voice of a Bowery girl. The only commendable feature in the entire entertainment was an introduction by the Siamese Laundry, a trio of clever music hall singers and dancers. There is no necessity to dwell at length on this witness subject. But it is worth mentioning if only to show the patience and indulgence of a London audience. King Kodak could not have run for two weeks in New York. Even its career at Terry's Theatre, which has been somewhat longer, comes to an end-to-eight. The theatre will then, in all probability, remain closed until September, when W. J. Holloway, a manager from Australia, proposes to reopen it. Mr. Holloway is known in London from his appearance as Edger in Mr. Irving's revival of *King Lear*.

Another failure here is *The Jerry Builder*, at the Strand. It goes way, on Monday next, to a re-production of *Our Flat*, with Willie Edwin as Nathaniel Glover.

My other night at the theatre was devoted to *Faust*, which reaches its five hundredth representation this evening at the Lyceum. Of course, this number has reference only to the London production and does not represent by any means the total number of times in which Mr. Irving and Miss Terry have appeared in the late W. G. Willis' version of the first part of Goethe's tragedy. Not only is there no evidence of weariness on the side of the artists, but, on the contrary, Miss Terry is as charming as ever as Margaret, while the *Mephistopheles* of Mr. Irving is infinitely better than before. It is far more finely and clearly done. In its serious mood, it is more active, more penetrating than of old, while its humor is more freely pronounced. I have never witnessed the scenes between Mephistopheles and Martha so admirably played as on the present occasion by Mr. Irving. It is a marvelous example of incisive, biting, but true humor. As for Ellen Terry, she defies description. Her Margaret is the embodiment of right-hearted girlishness and trust in the earlier scenes, and of infinite pathos in the later ones. I do not know whether the *Witches' Kitchen* scene of the first act has been given in America or not, but, together with the wonderful *Brockenscenen*, it is bound to be applauded whatever it is represented. When Mr. Irving next gives *Faust* in the United States, these sensational scenes will not be so much the attraction as, I have no hesitation in predicting, the sad story of Margaret's love, which now appeals more strongly, to me, at least, than it ever did.

thanks to the beautiful acting of Ellen Terry and the incomparable Mephistopheles of Henry Irving. *Becket* will be revived on July 9, and the season will close on July 21, with *The Merchant of Venice*. Mr. Irving's next production, to be given in London in the Autumn, will be *King Arthur*.

You will doubtless have been informed by cablegram that Charles Frohman has purchased the American rights of *Marriage*, a comedy by Brandon Thomas and Henry Kesting, now being played at the Court Theatre. I will send you my opinion of it in my next letter.

It has to-day been definitely decided that Seymour Hicks and Elsie Terriss will open at the Gaiety Theatre on the first Monday in August as *Jonathan Wild* and *Winfred Wood* respectively, in a revival of Little Jack Sheppard. Mr. Hicks, unless I am greatly mistaken, will make a hit in Fred Leslie's old part. His charming wife will not be able to remain long at the Gaiety, for negotiations are in progress for the appearance of Miss Terriss, in the near future, in *King Arthur*.

William Terriss and Jessie Millward, as you are already informed, return to the Adelphi, to repeat their former triumphs there, in September. I have just learned that it is more than likely that they will make a starring tour of the States in the season of 1895-96.

Another important engagement which is being contemplated for America is that of Charles Cartwright, one of the very best of English actors. Mr. Cartwright has occupied a leading position in London for several years. He has a marked individuality, a strong, determinate style, great concentrated power. London's loss will be America's gain. William Winter returned home by the *New York* which left Southampton this morning.

ARTHUR BOASBURG.

RECORDED BODIEDOM.

"I have just engaged Hughey Dougherty, who will originate a white-face part in Charles Horwitz and Jules E. Penry's operatic comedy, *The Prima Donna*," said Manager Thomas D. Vassoton to a *Manhattan* man yesterday. "I am positive that this will be the greatest piece of character work that Mr. Dougherty has ever done," continued Mr. Vassoton. "The part is exactly fitted to his peculiar ability, and with this combination of mirth and song, *The Prima Donna* should be one of the winners the coming season. The personnel of my company is now complete, and the various persons have been selected with the greatest care as to individual ability. Here are the names: Charles Horwitz, Frederick W. Carberry, Neil Lithfield, Clarence Remond, W. H. Bond, C. H. Bell, F. Baader, Bertram Polkney, Cecile Lavers, Belle Channeriva, Mme. Marcelline, and Kathryn M. Evans. Mrs. MacKenzie, as you will see, will be admirably supported. Frank P. Atherton will be musical director and Charles L. Young will be in advance."

AS VIEWED BY MR. BARRELL.

George Darrall, the Australian actor-manager, has returned to Melbourne after a trip to New York. Interviewed by a paper there respecting his American observations, Mr. Darrall spoke rather frankly of us. "The American stage," he said, "since my last visit to the States, in 1885, has, in my opinion, deteriorated. The days of the classics are no more. The legitimate is dead; and, save in rare instances, the financial successes of the managers are principally made by operettas and a series of farcical-musical absurdities that, judged from a critical standpoint, are beneath contempt. One advance is notable and encouraging. American critics and the public are beginning to appreciate and support their own playwrights. As a result, there are a few exceedingly well-written plays holding the stage, and there is every prospect of better work in the future."

GARDOW'S STARRING TOUR.

There may be stronger men than Sandow, but they have not yet substantiated their claim to muscular championship so far as public opinion is concerned. At all events there is only one genuine Sandow on the American stage. The courts have recently decided that he alone is entitled to advertise that name in connection with the feats of strength he performs in public.

Sandow is to be starred next season by Manager F. Zeigfeld, Jr. He is to head the Sandow Trocadero Vandevilles.

The company will include the Jordan Family, in addition to which Manager Zeigfeld promises thirteen absolute novelties. The tour of the Sandow Trocadero Vandevilles will open on October 1.

ATTACHED BY THE SPIDERS.

Lena Herfälle and her mother, R. K. Ellmore, had an exciting experience while returning from St. Paul last week. Their train was delayed three days by the strikers, and as they were traveling on a Pullman car they ran considerable danger.

When eight miles East of Chicago a mob of strikers attacked the train and the two women had to lie on the floor of the car and have pillows heaped on them in order to escape injury from the perfect hail of stones and other missiles hurled at the train.

Miss Herfälle says that the women in the mob were even more vicious than the men.

THE BIGGEST GONE AWAY.

"I have just had a delightful two weeks at the Thousand Islands, where I devoted myself to fishing; but alas! as usual, the biggest fish got away," said H. C. Barnes yesterday. "It was a pickerel, and I think it weighed about nineteen pounds and a half. I'm now off for Montreal beach, where I hope to be out of reach of a gentleman named Debs, of whom I have heard much of late."

AS YOU LIKE IT.

My remarks in this column recently about a well-known comedian's bathing suit caused a little revolution at Bath Beach. The comedian's wife, scandalized by the sensation the suit has made, insisted on her husband discarding it at once. The new suit is modest; and in order to prevent any further scandal and to easily identify the wearer, the actor's monogram has been worked in conspicuous letters on the breast.

Rose Coghlan has abandoned her contemplated trip to Europe. The business which was to call her to London was nothing else than to secure a play for next season, and it has been adjusted by cable. John T. Sullivan talks mysteriously about an important play by a well-known English playwright; but, as he refuses to say who the author is or what the play is, I am not at all convinced that Miss Coghlan has succeeded in getting hold of any startling novelty.

I wonder if the humility is responsible for this sudden change among our actors to become managers? Mansfield says that, instead of acting next season he will produce and manage plays, and now I hear that E. J. Henley is ambitious to run a roof garden in St. Louis, and he has persuaded a capitalist to think so, too, and to back him in the enterprise. Surely, there are easier roads to the poor-house than this.

Eddie Fay is now in Milan, and notwithstanding all reports to the contrary, he will not return to this country until August, when he will begin his tour in *Off the Earth*.

David Belasco's scheme of a New York theatre of his own is still on the tapas, and may assume definite shape next Fall. Belasco says the idea did not originate with him, but with a group of wealthy men who asked him to undertake the management of such a theatre. The capital it is proposed to subscribe is \$100,000.

Do you believe in eternal youth? W. A. Whitecar does and he is persuaded that he has discovered the secret of it. Certainly no one can deny that Whitecar is a remarkably well preserved man. According to his own account, he is past fifty; some people credit him with being over a hundred, yet no one, to look at him, would give him more than thirty-five or forty. His skin is healthy and free from lines, his eye is bright, and his carriage erect. He has all the fire and enthusiasm of youth. This, it has been said, is the result of an elixir which Mr. Whitecar takes every day. He, himself, does not deny that he has a compound that he takes regularly and also that it has a wonderful effect on his health. But what is he refuses to say.

I have the story of the elixir from a man who, at one time, was a close associate and confidant of Whitecar, and what he told me is certainly borne out by sundry remarks dropped by the actor himself. The story is as follows: About ten years ago Whitecar was a very sick man. Being of a nervous temperament he became despondent and frequently alluded to his death, which he imagined was close at hand. One day he saw in a newspaper an advertisement of a so-called alchemist who offered for sale an elixir which would make a man eternally young. Whitecar went to the address given, bought the recipe for the mixture, and three days later the alchemist died. Ever since that time Whitecar has been the slave of the elixir. He manufactures the stuff himself, and always secretly, and he never goes on the road without having a few dozen bottles with him.

The big railroad strike threatens to interfere seriously with the theatrical business. A Chicago manager assures me, however, that all the theatres are doing remarkably well considering the situation. "A great many of our theatrepayers live in the suburbs," he said, "and as the suburban train service is practically paralyzed there is, of course, a marked falling off in the receipts, but not nearly so much as you would think. It has not amounted to more than thirty per cent. If matters grow worse, however, people may be afraid to venture into the streets, let alone attend places of amusement."

Charles Frohman has engaged Helen Kincaid, who played in *Americans Abroad* last season, to fill the leading female part in *The New Boy*. It calls for something substantial, so C. F.'s selection is appropriate.

"While Darkest Russia was playing in Cincinnati last season," said Solley R. Ellis, "I received a letter from a Russian, resident in that city, protesting against the play and saying it was an unprovoked attack on his 'holy country.' That was just about the time that the Russian authorities had raised and sent to Siberia that professed from Buffalo who was visiting his native country after an absence of twenty-five years. I cut out the newspaper article describing the case and sent it to my correspondent. I haven't heard from him since."

The new spectacular comedy that the Lilliputians are to be seen in next season will not be called *Humpty Dumpty Up to Date* as originally intended. It appears that this title has been copyrighted by some gentleman in the *Woolly West*, so the Rosencrafts will call the piece simply *Humpty Dumpty*.

I hear that a large number of English actors and actresses are being engaged in London by our American managers now over there. Daly is reported to have secured the most.

Everyone who has seen *A Gaiety Girl* in London prophesies that it is going to make a big hit in New York.

TOUCHSTONE.

TOUCHSTONE.

The above is a good picture of Helen Blithe, who will be remembered as a very talented actress, and a leading member of Augustin Daly's company. Miss Blithe is arranging to head a company of her own the coming season, and is now carefully selecting the actors. Several new plays will be tried during the season, and the legitimate and society plays, with the claque, will form the basis of an extensive repertoire. The intention of the management is to make this a traveling stock company, retaining the same people, and making a feature of giving all-round thorough performances. Authors of plays wishing to have a public performance and a production can do so by making suitable arrangements with the management. Out-of-town managers are quite sympathetic with this movement, and Miss Blithe's managers are securing good time. The season will commence about Sept. 14. Communications relative to this attraction may be addressed to W. H. Wright, Everett House, New York city.

Ben Stern is at the Richards House, Asbury Park.

Harry Miner is at his summer place in Red Bank. He talks of building a hotel there.

James R. Adams' *A Crazy Lot* company will start out on Sept. 1.

It is not improbable that Maud Craigen and Frederick Paulding may be seen at the Fifth Avenue Theatre early in August in their new play, *A Dozen of Hearts*. Negotiations to that effect have been going on between the Rosencrafts and Miss Craigen's representative, Mrs. Packard, for some time. Nothing definite has been settled.

Charles R. Poor is at the Oceanic Inn, Oceanic, N. J.

John Drew, Mrs. John Drew, Jr., and daughter, Mrs. Oliver Doud Byron, Arthur Byron, Lewis Baker, Mrs. Baker, Hattie Russell, Dick Russell, Jack Barrymore and others made up a luncheon party at the Elkwood Inn, Long Branch, last Monday.

Frank Chamberlin, of the Iowa circuit, will be in the city in a few days.

Among the recent engagements for the Rosencrafts, Dolson and Powers Minstrels are W. D. Ratto, James Davis, Clayton and Jenkins and Tom Mack.

The Packard Agency signed thirty-eight people last week and is now engaging people for the Jed Prouty company, Barney Ferguson, Diggins Terry, Florence Budlee's Captain's Mate company, Alborn Opera company, Bobby Gaylor, The Brooklyn Handicap, Milton Kubiles, Kirkham's Police of New York, Powers' Ivy Leaf, Delta Fox Opera company, Mitchell's A Cork Man, Our Goblins, A Summer Shower, and others.

The Police of New York will go out next season under the management of A. C. Kirkham, with Gracie Emmett as the star.

The Professional Woman's League will give a big reception at their new building the last week in August. Men will be invited and more than 400 invitations will be issued to the friends of members. The president, Mrs. A. M. Palmer, visits her office at the League twice a week.

Long Branch has a fire company named after Oliver Doud Byron.

Edgar Norton acts as the agent of Harry and Edgar Paxton during their absence in Europe.

W. F. Blane last week received a cablegram announcing the death, at his sister's residence in Wales, of his father, John Lloyd Blane, aged eighty years. The deceased was a Justice of the Peace in Dublin, to which city his remains were taken, an ex-president of the Dublin Chamber of Commerce, and a director of the Liverpool, London and Globe Insurance Company.

In addition to managing the Academy of Music at Sterling, Ill., next season, Garland Godwin will have two companies touring the West playing *The Young American*. The season at the Academy will open on Aug. 27 with Charlie's Aunt.

Mr. Benjamin Shurtliff, brother of William F. Clinton, died at his residence, Oakland Place, Lake View, Chicago, last Saturday.

The Carlton Opera company expected to close its season in Rochester last Saturday night, business having been bad. But this arrangement was changed at the last moment, and the engagement is continued another week, prospects having improved.

Lawrence Hanley and wife rejoice in a daughter born at Los Angeles, Cal., on June 20.

Irwin Brothers' Circus stranded in Fort Scott, Kas., on June 29.

Garland Godwin and his wife are spending the summer at their country home, Grand Mound, Ia.

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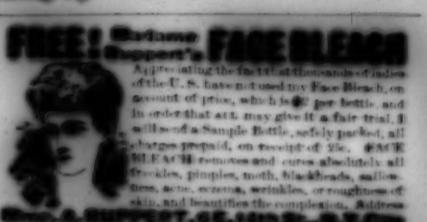
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MR. F. H. HARRISON, Manager.

HUNTSVILLE, ALA.

HUNTSVILLE OPERA HOUSE

New building 1911. Seating capacity, 1,000.
Best of attractions only. Huntsville population,
15,000.

W. W. SHAWMAN, Manager.

LYNN, MASS.

THE OPERA

On Ground Floor. Erected in 1908.
The only theatre in the city. Seating capacity,
1,000. Stage, 30x40; all modern improvements.
Population, 35,000; also 2,000 students to draw from. We
have two attractions each week, which generate
good money. A few open dates.

W. H. GUTHRIE, Manager.

LORAIN, O.

WHEELING OPERA HOUSE

Located on Broadway.
Modern and complete in all its appointments.
Seating capacity, 1,000. Population 100,000.
Local population 4,000, and hunting.

C. G. WHEELER, Manager.

MONROVIA, MICH.

OPERA HOUSE

The last one-night stand in Michigan. New
building 1911. Will open to first-class compa-
nies. Address operator, or

FRED C. SCHWABER, Manager.

MOUNT STERLING, KY.

GRAND OPERA HOUSE

New building for season 1911. First-class
attractions only. All modern improvements.
Population, 1,000. Seating capacity, 1,000. Shall only
give two attractions each week.

EDWARD AND FREDERIC, Managers.

NEWPORT, R. I.

THEATRE

Seating capacity, 200. Population, 2,000. On route
to F. J. Hill. Will book good attractions for
several months.

EDWARD AND FREDERIC, Managers.

NEWARK, O.

MUSIC HALL

The only first-class house in the city. Popula-
tion, 15,000. New building first-class attractions for
several months. All are money, etc.

EDWARD WALLACE, Manager.

WATERLOO, IA.

PALMER'S MUSIC HALL

The Grand music hall in the State. Seats 1,000.
Lit by electric, lighted with electricity and gas.
New building concert, suspension, lecture,
etc., for next season.

MANAGERS' DIRECTORY.

BADGODDINCH, TEXAS

NEW YORK CITY

GRAND OPERA HOUSE

Seating capacity, 1,000. Population, 2,500. Well
known local and national groups. One date to three nights
between El Paso and Houston, or Tyler.
Want one first-class attraction ONLY for each
month of season 1911-12.

WALTER AND SCHNEIDER, Managers.

CHICAGO, ILL.

GRAND OPERA HOUSE

Population, 20,000. The only theatre in the city.
Grand Show. Capacity, 1,000.

J. H. WHEELER, Manager.

PORT HUENEMER, MICH.

CITY OPERA HOUSE

Completely destroyed by fire last December; now
being rebuilt with all the modern improvements.
Popularity to draw from, 25,000. Want one "opener"
for September. Also looking for next season.
Nothing but the best need apply.

GEORGE T. HICKENSTAFF, Manager.

ROCHESTER, N. Y.

ACADEMY OF MUSIC

THE PEOPLE'S POPULAR THEATRE.

Seating capacity, 1,000. Stage dimensions, 50x20
deep, 32 high. Entirely remodeled and all new
scenery. Popular prices prevailing. \$2, \$1.50,
\$1, 50-Cents. Resulting in the greatest gross re-
ceipts. The best paying theatre in the city. A few
early open dates for good attractions. Address

S. C. COOK, Manager.

WHEELING, W. VA.

OPERA HOUSE

WHEELING, W. VA.
Under the former management again. Playing
strictly first-class attractions only at standard
prices. For dates and terms apply to

F. HICKENSTAFF, Manager.

Wheeling, W. Va.

GRAND OPERA HOUSE

WHEELING, W. VA.

The only popular grand theatre in the city. Good
open time in latter part of August and September;
also week of Sept. 3 (FAIR WEEK) open.

Address

CHARLES A. FISHER,

Manager.

WARREN, OHIO

WHEELING OPERA HOUSE

Warren, Ohio.

Strictly first-class theatre. On the ground floor.
All modern improvements. Now booking even-
ings. Liberal percentage to first-class compa-
nies only.

Address

EDWARD & GINGER,

Managers.

WATERLOO, IA.

PLAYHOUSE

Open for weeks of July 12, 1911. Seats over 1,000. Only first-class
attractions.

F. J. FARNHAM, Prop. and Mgr.

WEST CHESTER, PA.

OPERA HOUSE

Open for weeks of July 12, 1911. Seats over 1,000. Only first-class
attractions.

F. J. FARNHAM, Agent.

TIFFET ARTICLES.

NATURAL

And sometimes a great deal prettier. You may
have the color of hair you

